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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



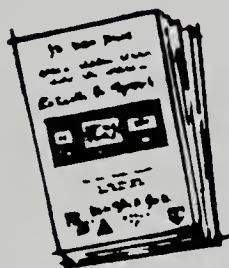
Self-portrait of Jindra Schmidt, contemporary Czech stamp and banknote designer. See Page 82.

Official Journal of The Essay-Proof Society

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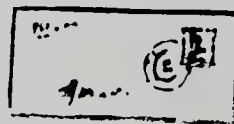
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Vol. 39, No. 2

SPRING 1982

Whole No. 154

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Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

U.S. 5¢ Trans-Mississippi — More About the Design*

by PHILLIP ROCHLIN

**With some added notes about the \$2 Mississippi River Bridge design.*

Part of my youth flashed before my disbelieving eyes as I unwrapped the Winter 1982 issue of the *Journal*, noticed the illustration on the cover, and then read inside yet another article suggesting a possible source for the design of the 5¢ Fremont on Rocky Mountains stamp.¹ Over the years, several sources have been suggested, and much has been written about this subject, my own in-depth article suggesting the same engraving, with the same illustrations used by Leak, having appeared here twenty-six years ago!² It was a good try, but we are probably both wrong, as will be shown below.

The controversy, if such it may be called, arose because the original descriptions of the series as announced by the P.O.D. in May 1898, did not identify the actual source for the 5¢ design, stating only that it was “modified from a wood engraving, representing the Pathfinder planting the U.S. flag on the highest peak of the Rocky Mountains.”³ Nor was the original ever publicly identified in print.

The actual source was identified twenty years ago as a photograph of a woodcut titled FREMONT ON THE HEIGHTH OF ROCK PEAK, signed “J.W. ORR Sc.”, which was published in an 1856 campaign biography, by Francis Channing Woodworth.⁴ Clarence W. Brazer⁵ seems to have been the first to write of and illustrate this engraving in possible connection with the stamp design.

Positive attribution is based on a January 15, 1898 letter from the Third Assistant Postmaster General to the Director of the Bureau of Engraving and Printing. The letter states:

“In accordance with the arrangement orally made during your visit to the Department yesterday, I send you herewith the following described pictures which are to be used as subjects for the several denominations of postage stamps to be issued in connection with the Trans-Mississippi Exposition to be held at Omaha, Neb., during the coming Summer and Fall;

.....

For the 8-cent stamp.—Fremont raising U.S. flag on Rocky Mts.—wood engraving in The Young American’s Life of Fremont by Francis C. Woodworth.

.....”

The Fremont design was later shifted to the 5-cent value.

Credit for locating this letter belongs to Les Schriber, Sr., who reproduced its complete contents (as well as the illustration) as part of his long series of articles published in the *American Philatelist*⁶, and later reprinted as a separate. (The original letters as well as other Bureau records on postage stamps for the period 1894-1912 have been transferred to the National Archives and Records Service as part of Record Group 318.)

Leak¹ refers to the three possible sources listed in Brookman⁷, who in his comments on the Woodworth cut states, “It seems quite probable that this is the original source of the design. And it is so stated by John A. Merritt, Third Assistant Postmaster General in a communication of January 15, 1898.” There is no credit to Schriber for locating the letter. Brookman also mentions another woodcut “brought to our attention by Herman Herst, Jr.”⁸ as well as one which appeared in a biography by John Bigelow.⁹ One might wonder why Brookman mentions the other two designs, if the Woodworth cut is the real original design source. But Brookman had listed the Bigelow and Woodworth cuts in his original two-volume 1947 edition. The 1967 three-volume version was a cut-and-paste job which reproduced most of the original work with some additions and changes. It is easy to understand how Leak could overlook the significance of the passing reference to the 1898 P.O.D. “communication”.

There is another interesting aspect about the Woodworth cut. Among the various 1856 Fremont campaign biographies published, was one by Samuel M. Smucker.¹⁰ All copies of Smucker examined except one, include an illustration depicting the peak to be much lower and more rounded than those mentioned above. However, one copy, in The Free Library of Philadelphia, contains an illustration (facing p. 167) which is like the cut in Woodworth. The caption, as in all copies of Smucker, reads: Planting the American Flag upon the summit of the Rocky Mountains. It is the same as the Woodworth cut, but signed "J.R.C." near the lower left corner. The bottom portion containing the title and the signature "J. W. ORR Sc." has been eliminated. It is, however, wider than the cut in Woodworth. If both illustrations were to be superimposed, the two signatures would occupy their proper positions, with the caption in Smucker partly covered by the signature and caption from Woodworth.

As for the "Ridpath" engraving illustrated by both Leak and me, it probably appeared first in 1877 in a book by Crafts¹¹, then in Ridpath¹², and still later in Ellis and Horne.¹³

If one compares the stamp design with the Woodworth cut, it is easy to see that the two barely resemble each other. Schriber (on p. 683 of his article) reproduces the text of another letter from the Third Assistant PMG to the Bureau Director, dated February 9, 1898, which states

"I return herewith the sketches for the Trans-Mississippi series of postage-stamps submitted by you yesterday during your visit to this Office. These sketches are in the main satisfactory The following immaterial alterations, however, are suggested:

. . . .

2d. The figure of Fremont on the mountain peak seems hardly large enough. I think it might be increased in size a little without being out of proportion with the other figures at the base of the peak; and if this were done, the face, showing beard and hair centrally parted on the forehead, might be even made a portrait of Fremont. Other and indistinct mountain peaks should also be made to appear in the background"

This letter may help explain some of the discrepancy.

However, there are a few more interesting points to consider. A May 2, 1898 letter, again from the Third Assistant PMG to the Bureau Director, states ". . . . I send you a rough copy of a circular which will be published in a few days in the Postal Guide relative to the Trans-Mississippi stamps. I should be glad to have you look it over, and to give me at once the benefit of your views regarding it"

The reply, dated May 9, 1898, states "I have the honor to return herewith draft of a circular relative to the series of Trans-Mississippi stamps. This circular has been carefully compared with the stamps and is correct except in the case of the \$2 stamp" [This concerned the reasons for the change in the title on the 2¢ (originally \$2) stamp from "Harvesting in the West" to "Farming in the West".] (The copies of these two letters are from my own collection and were not cited by Schriber.)

Thus, the January 15th letter transmitted the Woodworth cut (by name) to the Bureau where it was to be used as the source for the Fremont stamp. Less than four months later³, and considering the exchange of letters reproduced above, the design on the stamp is described vaguely as "modified from a wood engraving". If the answer is so straightforward, why did not the P.O.D.'s circulars mention the Woodworth cut by name? The circulars are definite about the design sources for all but the Bridge, Fremont, and Harvesting/Farming in the West stamps.

The latter scene was taken on private property, a fact which became known almost immediately and resulted in a good deal of embarrassment to the Government. One can suspect that the P.O.D. was purposely vague in describing the scene on this stamp. This story has appeared a number of times in the philatelic press as well as elsewhere.

The Mississippi River Bridge design is from the 1896 Republican National Convention "Guest's Ticket" (although Schriber disagrees with this attribution¹⁴). The 1896 Republican

Party's candidates—McKinley and Hobart—had been elected and were then in office. We might explain the vagueness of the official description as an attempt to avoid political difficulties, especially if the P.O.D. could not determine the original source of the engraving on the ticket, even though it was only two years old. This is, of course, pure conjecture.

Only the vagueness of the official description of the Fremont design cannot so easily be explained away. Perhaps the P.O.D. did not care to be specific in this case. If so, why? If they did care, and the May 2d and May 9th letters imply that they did, why was the statement so vague? If the Bureau's Director had some question about the source, he had only to ask the designer or engraver who had worked on the stamp what they had used. Both were right there! And, with all the various engravings of Fremont on the peak from which to choose, why was the one depicted in a little obscure biography written for children selected, and by whom? And why was the source not disclosed publicly? And is it really just a coincidence that the Crafts-Ridpath engraving looks so very much like the actual stamp design and the "official" Woodworth cut does not?

Perhaps, Little Buttercup says it best in the second act of W. S. Gilbert's *H.M.S. Pinafore*:

*Things are seldom what they seem,
Skim milk masquerades as cream....*

Footnotes

1. Leak, Clifford. "U.S. 5¢ Trans-Mississippi—Design Development". *Essay-Proof Journal* (No. 153) 39, 38-39 (1982).

2. Rochlin, Phillip. "Frémont for the Philatelist: The Centennial of John Charles Frémont's Campaign for the Presidency". *Ibid.* (No. 51 & 52) 13, 177-84, 253 (1956). For additional details about other Fremont illustrations, see "Fremont for the Philatelist: A Catalog of John Charles Fremont Presidential Campaign and Civil War Patriotic Envelopes and Letter Sheets" in the *37th American Philatelic Congress Book* (1971) pp. 181-226; an addendum appears in the *47th American Philatelic Congress Book* (1981) pp. 161-67.

3. See, for example, *The Daily Postal Bulletin* 19 (No. 5554) (May 17, 1898); also, *United States Official Postal Guide* (Second Series) 20 (No. 5) 7-8 (May 1898) and (No. 6) 9-10 (June 1898). The announcement of the bicolored version of the stamps in the May 1898 Postal Guide is dated April 23, 1898.

4. Woodworth, Francis Channing. *The Young American's Life of Fremont*. New York and Auburn, Miller, Orton & Mulligan, 1856. The illustration is on p. 73.

5. Brazer, Clarence W. *A Historical Catalog of U.S. Stamp Essays and Proofs: The Omaha, Trans-Mississippi Issue 1898*. New York, Clarence W. Brazer, 1939. (This was reprinted, with additions and corrections, from the *Collectors Club Philatelist*.) George B. Sloane's article in the *Stamp Specialist* [No. 9] *Green Book* (1943) was based in part on Brazer's catalog. Brazer illustrates only the Woodworth cut; Sloane illustrates both the Bigelow⁹ [see below] and Woodworth cuts. Both credit Howard A. Lederer with supplying the photograph of the Woodworth cut.

6. Schriber, Les, Sr. "Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps". *American Philatelist* (Aug. 1961 to Aug. 1962). The Trans-Mississippi Exposition Issue was discussed in the June 1962 issue (75, 677-87). The Woodworth cut is reproduced on p. 680.

7. Brookman, Lester G. *The United States Postage Stamps of the 19th Century*. New York, H. L. Lindquist, 1967. 3 vols. Brookman's comments on the Fremont stamp are in vol. 3, pp. 175-77. Much of Brookman's material on this issue is from Sloane's article, part of which was based in turn on Brazer's material, as noted above.

8. Probably Herst's "Letter to the Editor" in the *American Philatelist* 74, 263-64 (Jan. 1961) and reprinted in *Scott's Monthly Stamp Journal* 42, 17 & 32 (March 1961). Herst's letter elicited a somewhat confused refutation by Schriber, a response by me (PhR), and a further rebuttal by Schriber (see "Letters to the Editor" in the *AP* for April, July, and November 1961), at which point the editor called a halt. It is to this exchange that Schriber refers (with some unacknowledged "Monday Morning Quarterbacking") on page 686 of his June 1962 installment, published seven months after his November letter.

9. Bigelow, John. *Memoir of the Life and Public Services of John Charles Fremont* . . . New York, Derby & Jackson, 1856. The cut faces p. 49.

10. S[ch]mucker, Samuel M. *The Life of Col. John Charles Fremont* . . . , The Memoir By Samuel M. Smucker. New York and Auburn, Miller, Orton & Mulligan, 1856..

11. Crafts, William Augustus. *Pioneers in the Settlement of America: From Florida in 1510 to California in 1849*. Boston, Samuel Walker, 1876-77. 2 vols. The woodcut which is captioned FREMONT ON THE ROCKY MOUNTAINS., is in vol. 2, facing p. 384.

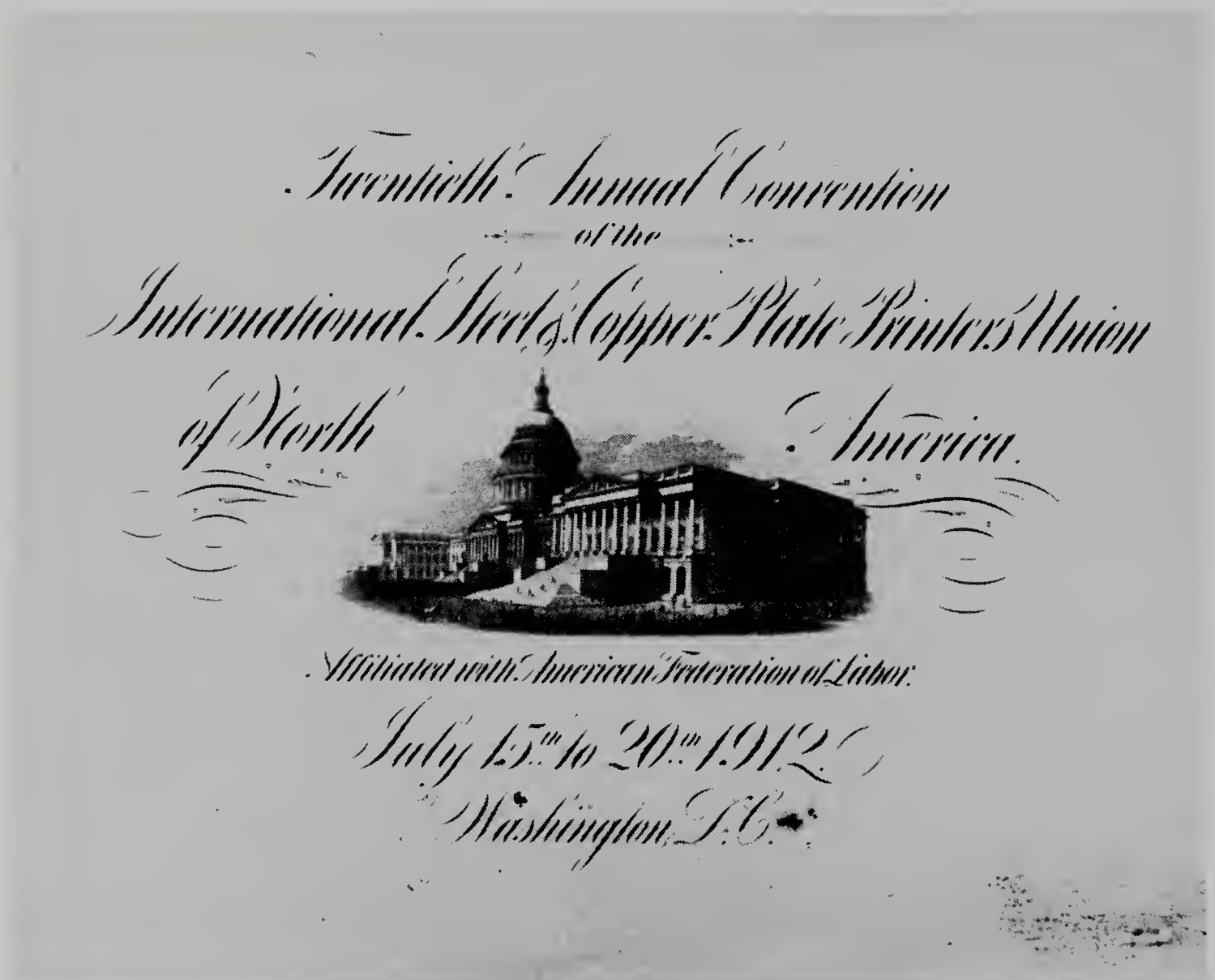
12. Ridpath, John Clark. *Ridpath's Universal History* . . . Cincinnati, Jones Brothers, 1894-96. 16 vols. The cut, credited to Crafts, is titled FREMONT IN THE ROCKY MOUNTAINS and appears in vol. 15, p. 75. Other editions were titled *Ridpath's History of the World* . . . (copyright various years between 1894 and 1907), with the cut in vol. 7, pg. 75.

13. Ellis, Edward S. and Charles F. Horne. *The Story of the Greatest Nations* . . . New York, Francis R. Niglutsch, 1901-05. 10 vols. Again, the illustration is credited to Crafts, and appears in vol. 9, facing p. 1632 with slightly different caption.

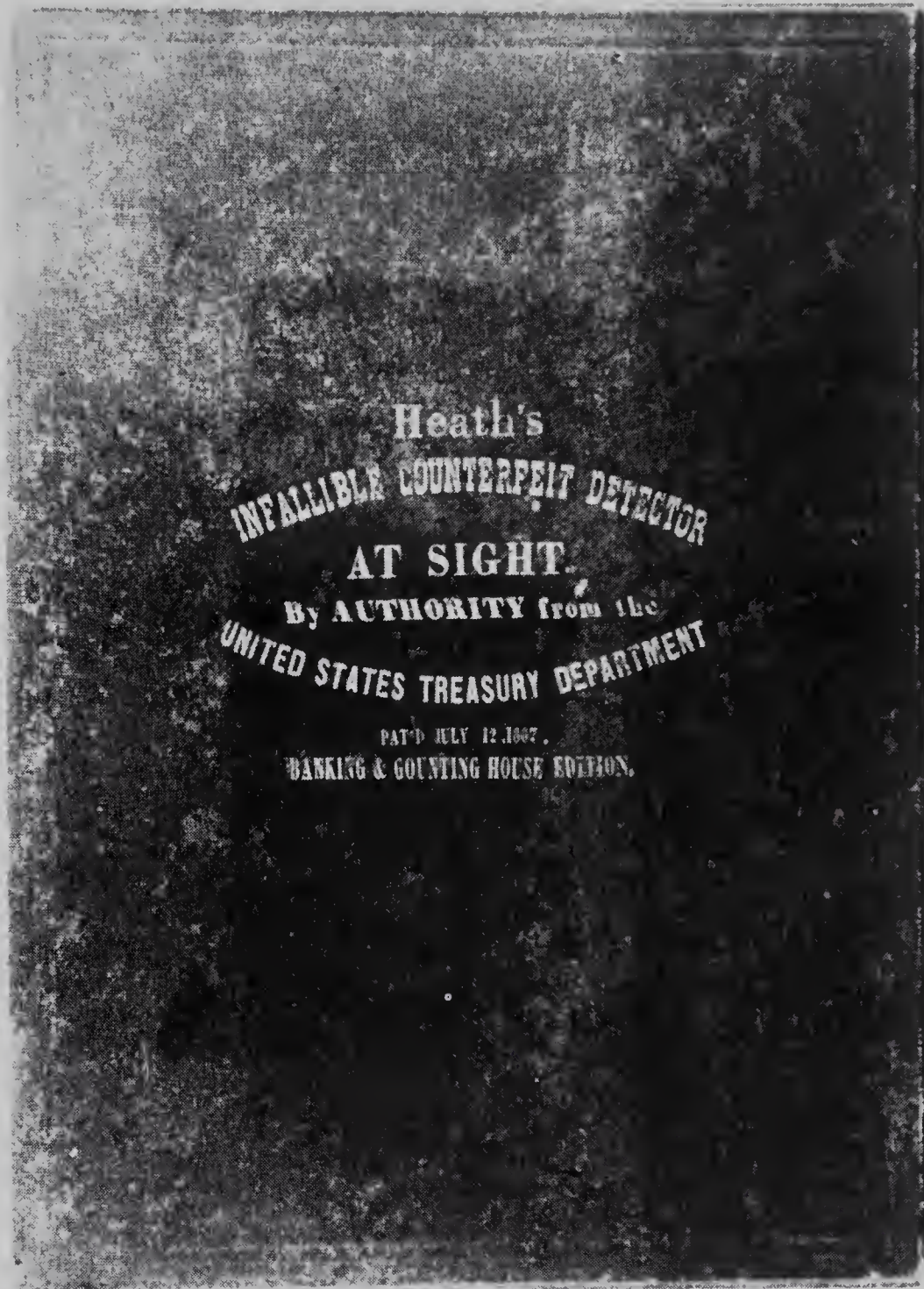
14. The photograph mentioned by Schriber on p. 687 of his June 1962 article shows the wrong view of the bridge. It may or may not be the one rejected by the Third Assistant PMG in his February 24, 1898 letter to the Bureau Director in which he states further, "I suggest that if you are going to make a drawing of the bridge, instead of working entirely from a photograph, you make a copy of the little ticket engraving heretofore furnished you, which is quite a spirited picture, showing clearly the bridge, the distant city, and the steamers and other craft upon the great river. This would be very much better than a modification of the photograph, which is lifeless and inartistic in every way."

In a March 11, 1898 letter, he returns to the Bureau two designs submitted the previous day, accepting the one "which seems to have been reproduced from the little engraving sent you by the Department". I have included these excerpts here as I am not sure whether they have been previously published. The copies of the letters quoted are from my own collection.

A "Forerunner Union" Souvenir Card?



Shown here courtesy of Dr. Glenn Jackson is a die proof of a souvenir card of the International Sheet and Copper Plate Printers Union of North America, affiliated with the American Federation of Labor, dated July 15th to 20th, 1912, the twentieth annual convention in Washington, D.C. This is not the International Plate Printers, Die Stampers and Engravers Union of North America which, according to Dr. Curt Radford, held its first convention in 1893 and which regularly issued special convention cards, folders, booklets, etc. However, this ISCPPU of NA must have held its first convention at about the same time. Further information about this union and any other cards it may have issued is solicited.



Cover of the 1866-67 Banking & Counting House Edition

The Laban Heath Counterfeit Detectors

A Survey, with Reproductions of the Plates

by DR. GLENN E. JACKSON

Photographs by Adrien Boutrelle

(Continued from *Journal* No. 153, Page 20)

1866-67 “Banking House and Counting Room Edition”

(This second edition of the larger format BH & CR Edition, 6 7/8 x 9 5/8 inches page size, as contrasted with the smaller pocket editions, has larger plates of course. The originals

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INFALLIBLE
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UNITED STATES AND CANADAS,

AS NOW IN CIRCULATION OR THAT MAY BE ISSUED,

WITH

GENUINE DESIGNS FROM THE ORIGINAL GOVERNMENT PLATES.

BY AUTHORITY FROM THE UNITED STATES TREASURY DEPARTMENT, AND THE
AMERICAN, NATIONAL, AND CONTINENTAL BANK NOTE COS.,
NEW YORK AND BOSTON.

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BOSTON, MASS., AND WASHINGTON, D. C.:
PUBLISHED BY LABAN HEATH,

TEACHER OF COUNTERFEIT DETECTION,

No. 20 Washington Street, Boston, to whom all orders should be addressed.

Title page.

Entered, according to Act of Congress, in the year 1866, by

LABAN HEATH

In the Clerk's Office of the District Court of Massachusetts.

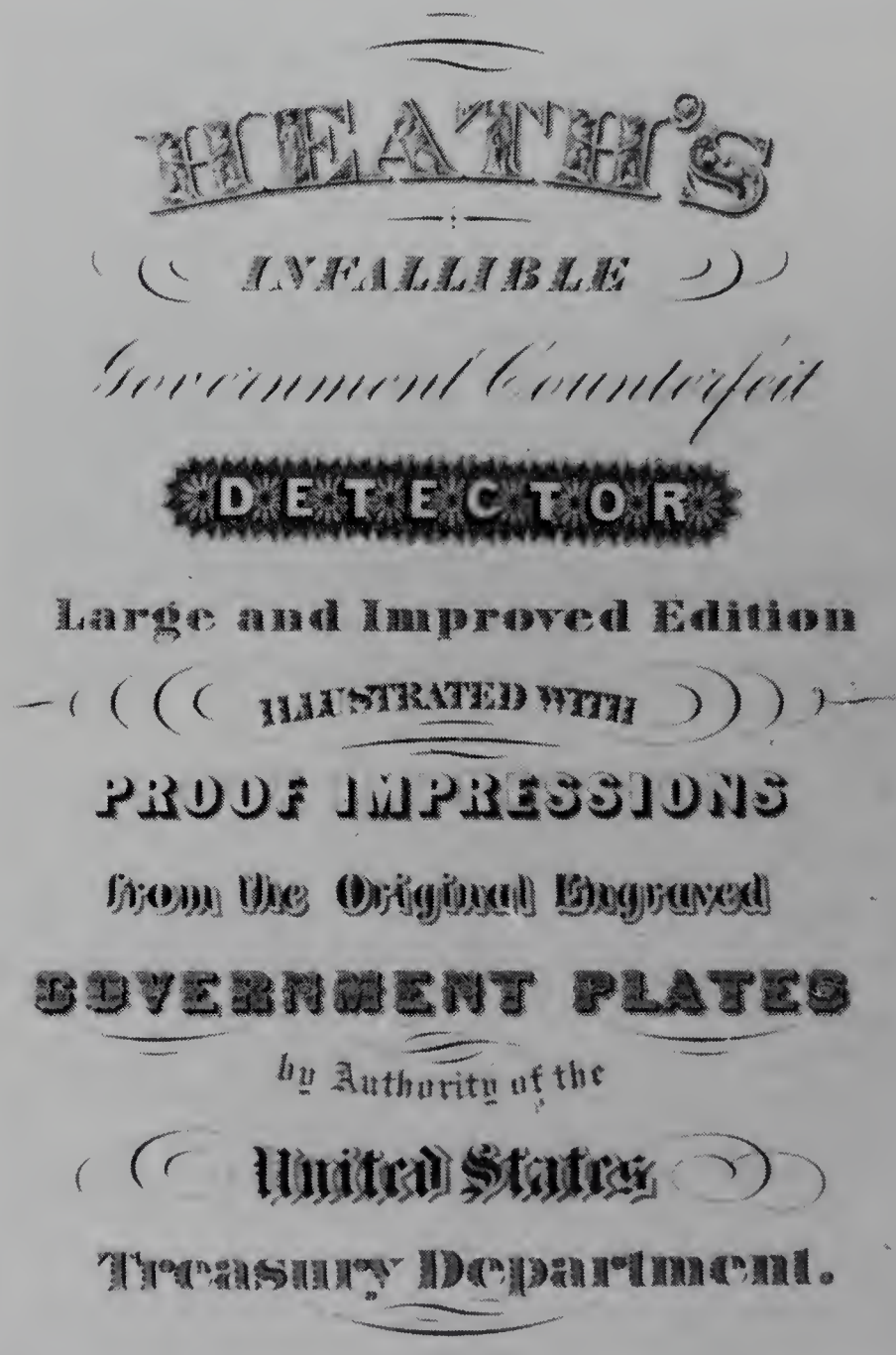
Entered, according to Act of Congress, in the year 1867, by

LABAN HEATH,

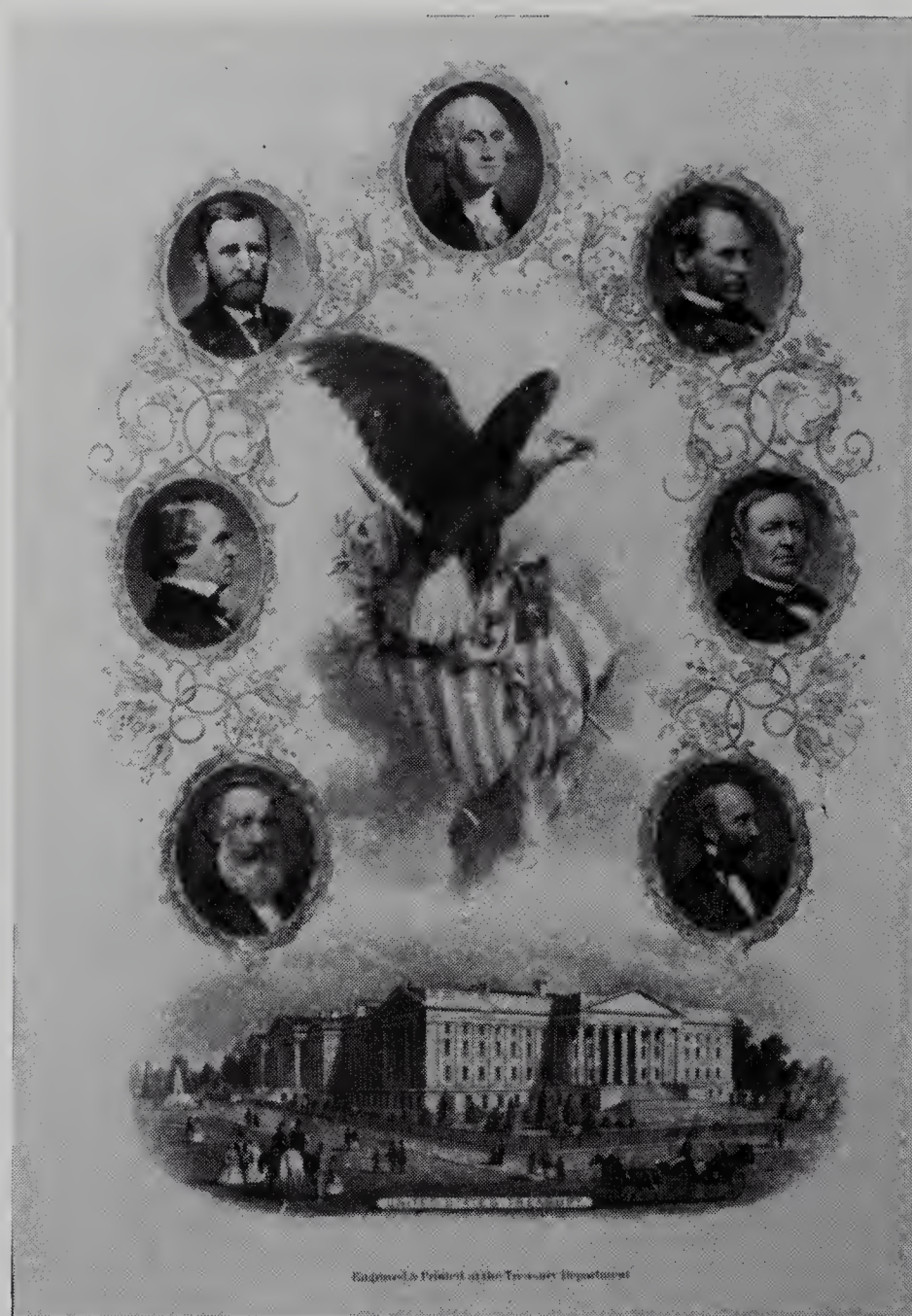
In the Clerk's Office of the District Court of Massachusetts.

INNES AND NILES,

37 CORNHILL, BOSTON.



Preface plate.



Frontispiece plate. "Engraved & Printed at the Treasury Department."

measure in general $6 \frac{3}{8} \times 9 \frac{3}{8}$ inches and are reduced accordingly to fit the *JOURNAL* size pages. Some of the text in this edition is a repetition or a minor revision of that in the 1864 "Pocket" Edition reprinted in *JOURNAL* 153. The introduction to the first edition follows, oddly enough, the introduction to the second edition. The black wedge-shaped marks on the plates are defacements on the originals to prevent their use by counterfeiters.)

INTRODUCTION TO THE SECOND EDITION.

IN presenting a second edition of the "Counterfeit Detector" to the public, I wish to add a few remarks enabling the reader more fully to understand its import. Having had unlimited experience in the detection of counterfeit and altered bank-notes, I felt the necessity of placing this knowledge within the reach of all; consequently, in June, 1864, I published the first edition of "Heath's Counterfeit Detector," which met with such favor from the public that it reached the enormous sale of twenty-five thousand copies, and would have far exceeded this number, had not the whole currency of the country

been changed to what is commonly known as greenbacks and national bank-bills. This change gave apparent security for a time, and it was confidently believed that the counterfeiter's "occupation was gone." But this delusion was suddenly dispelled by the appearance in our midst of counterfeit greenbacks, so nicely executed that they were passed over the counters of our leading banks as genuine notes and in fact to a great extent over the entire country. This, together with the numerous and dangerous counterfeits of the new national currency, induced the author to apply to the Secretary of the United States Treasury for certain cuts and dies used on the greenbacks and other national bills. This all-important request led the department to thoroughly investigate the matter, inquiring into the practicability of granting it. The officers of the leading Bank Note Engraving Companies were consulted upon the subject, and after a thorough investigation, permission was granted, on condition that the dies should be so mutilated as to prevent all possibility of counterfeiters making any use of them in their nefarious business, and yet preserving the symmetry of the work.

I am, therefore, through the kindness of the Secretary of the Treasury, enabled in this new edition to give fac-simile cuts and dies from nearly all the Government issues, thus placing in the hands of all the means of detecting the most skillfully prepared counterfeits that can be executed.

In issuing this work, I have given about fifty of the most beautiful government devices, including "vignettes," "dies," etc. These devices are now considered the most important safeguards, as the whole ingenuity of the most experienced rogues seems to be directed against the Government issues since the State bank-bills have mostly been withdrawn from circulation.

The labor and expense of getting up this *new* work have been very great, and I assure the public that I have neither spared time nor money in perfecting it, so that I could present to them a *standard* work, not only worthy of the title it bears, but a sure safeguard against all classes of counterfeits.

In conclusion, I cannot refrain from expressing my gratitude to the Hon. Hugh McCulloch, the able banker and Secretary of the Treasury; Hon. Wm. E. Chandler, his assistant and executive officer; Gen. F. E. Spinner, U.S. Treasurer, whose bold, inimitable signature is better known than that of any American now living; to Mr. Clark, of the Printing Bureau, and Mr. Wood, detective officer, as well as to the officers of the American, National, and Continental Bank Note Companies, and many others, whose suggestions have been of great value to the author.

LABAN HEATH.

INTRODUCTION TO THE FIRST EDITION.

THE object of this work is to furnish the public with a *standard* guide, and, in a comprehensive form, the means of detecting counterfeit bank-notes at sight, — the same means employed by Engravers, Brokers, Cashiers, and other experts. Many a man, after taking half a dozen counterfeit bills, has thrown away his "Bank-Note Reporter" in disgust, feeling that there is no certain means of protection against this kind of fraud. The Reporters, however, are not at fault. They do all they profess to do; namely, give the *standing of the Banks*, and describe *known Counterfeits*. The same is true of the "Safeguards" and "Detectors" describing all *genuine bills*. The difficulty lies in the fact that many counterfeits do not find their way into the "Reporters" for a long time, or they are rushed upon the community in various places at once, and the damage is done before there is time to warn the people. Many counterfeits, also, are such exact imitations of the genuine that *no description* can enable one to detect them. The only sure protection, then, is to possess the power of judging the *genuineness of the note* by the *quality of the work*. This knowledge has been reduced to fixed principles, so clear and simple that any one, with the aid of a microscopic glass, can understand and apply them. Many ladies, under the tuition of the author, have become experts in detecting counterfeits, and all who have become acquainted with the author's mode of teaching the art have shown the deepest interest in it, and a desire to know still more. This fact, and a desire to furnish the community a protection against the enormous amount of spurious currency now afloat, have prompted the author to prepare the present work. The expense of the work has been very great, owing to the high cost of genuine engravings with which it is so profusely illustrated. It may also be remarked that the author has enjoyed peculiar facilities for procuring such engravings, which are obtained with great difficulty, owing to the misuse which might be made of them by counterfeiters; and he

is thus able to apply the principles here taught to the United States and national bank-note currency, with full illustrations of the same.

The general principle upon which the detection of counterfeits is based is that *all parts of genuine notes are engraved by machinery*, — with some exceptions hereafter named, — while *all parts of counterfeit notes are engraved by hand*, with exceptions hereafter given.

The machines employed in engraving are very elaborate and expensive, thus placing them beyond the reach of counterfeiters, who, even if they had the capital, would hardly risk investing from \$75,000 to \$150,000 in an illegitimate business which might be taken from them at any moment by the officers of the law. The size and weight of such apparatus would also prevent concealment.

The work executed by the regular Bank-Note Company is of great beauty and perfection; and in all its parts mathematically and geometrically exact. Engraving executed by hand, or even with the aid of some simple machinery, can never approach the beauty and exactness of genuine work. The success of counterfeiters in circulating their spurious issues is not always due to any excellence of work that would deceive a practised eye, but to the general ignorance of the public as to what constitutes good and poor engraving. So general is this ignorance, that it is rare to meet a man who knows the object or character of the beautiful devices found upon every bank-note, and which are its only safeguard against counterfeiting. In judging of the genuineness of a note, some look carefully for pin-holes, others for signs of wear, and others still examine the paper, all of which are easily imitated by counterfeiters.

In the engravings of this work will be found a *standard of excellence*, with which all genuine work will favorably compare; while counterfeits will fail to stand the test. A careful comparison will reveal their defects, — defects which will never be found in genuine work. Some works of similar character to this have attempted to give specimens of counterfeit engraving by means of wood-cuts. This, however, is impossible, as there is no standard for counterfeits, varying as they do from poor to excellent.

The various kinds of work will be fully described in the following sections. They consist of —

SEC. 1. Geometrical Lathe Work.

“ 2. Ruling Engine Work.

“ 3. Vignettes.

“ 4. Solid Print.

“ 5. The Perkins Plate.

“ 6. Minor Rules.

Then will be added —

SEC. 7. Altered Bank-Notes.

“ 8. General Directions.

“ 9. Particular Directions.

“ 10. Remarks.

“ 11. Microscope or Magnifying Glass.

COUNTERFEIT DETECTOR.

SECTION FIRST.

GEOMETRICAL LATHE WORK.

CANNOT BE SUCCESSFULLY IMITATED.

ALL the figures on bank-notes, of circles, ovals, squares, etc., and upon which the denomination is usually placed (see Plates 2, 3, 5, and 6), are composed entirely of a *network of fine lines*, crossing each other at such angles and distances as to produce the desired effect. This *fine line* is characteristic of this description of engraving, and in genuine work can be traced by means of a lens throughout the figure, never breaking or losing itself in another line, or pursuing any irregularity whatever. This line is usually white, on a black or green ground, or sometimes red, but may be a black, green, or red line on white.



Plate 1.

Plate 5 shows the beautiful lathe work, on the right end of the backs of the \$10, \$20, \$50, and \$100 National Currency Notes; they are printed in green, the same color used for the bills. A careful comparison of any suspicious note of the above denomination (with the aid of a lens) will at once determine its character. This line is produced by the Geometrical Lathe, a wonderful and beautiful engine, invented by Mr. Asa Spencer, of Connecticut, and first introduced into general use in 1818-19. The patterns pro-

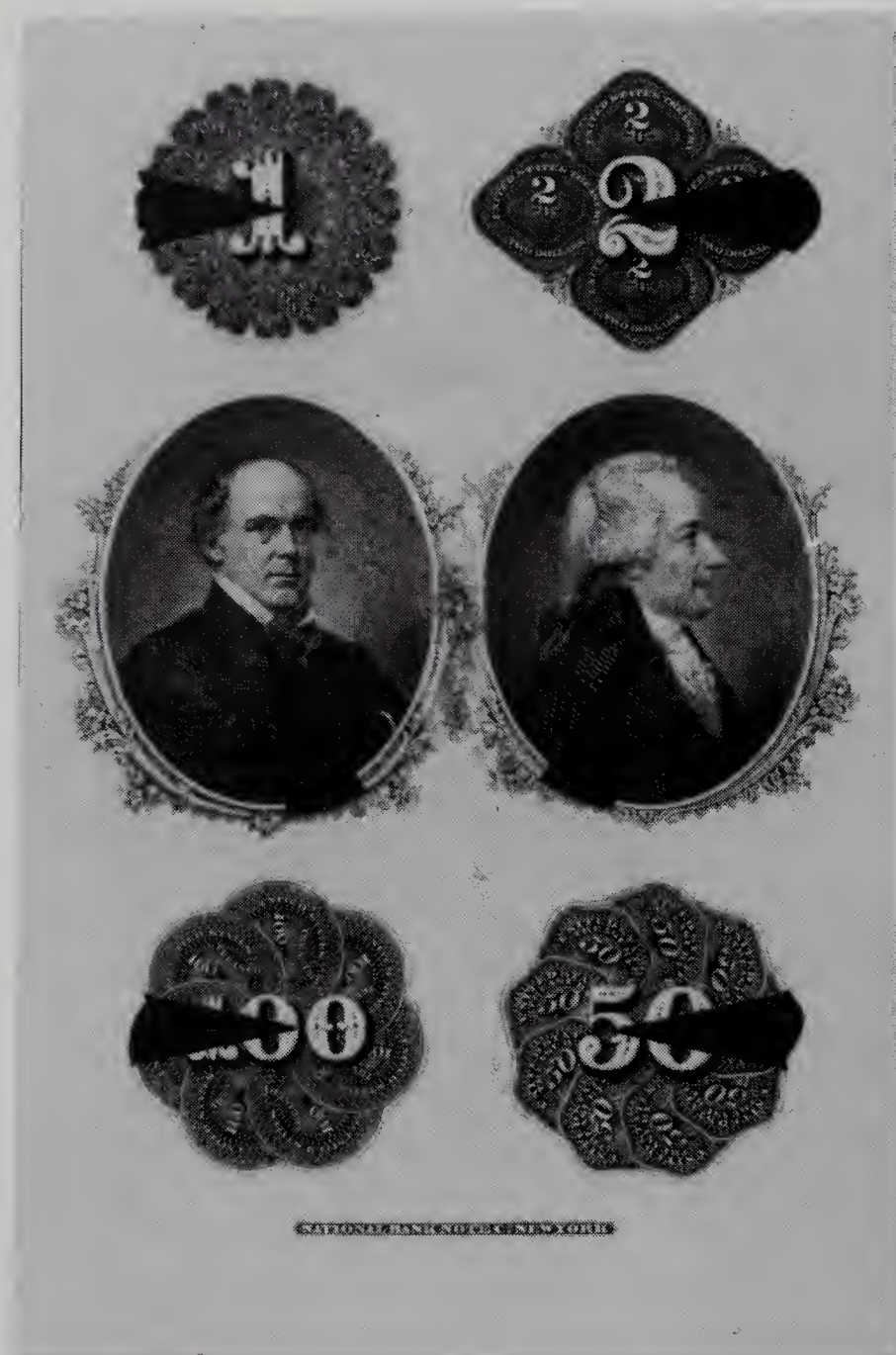


Plate 2. National Bank Note Co.

duced by the geometrical lathe are of every conceivable variety of form and figure; but this *fine line* is the characteristic of them all. The lathe does not engrave its patterns directly upon the bank-note plate, but upon pieces of soft steel one eighth of an inch thick. This piece is then hardened by a peculiar process, and then a cylinder of soft steel is rolled over it by means of a powerful machine called the Transfer Press, and the engraving is transferred to the cylinder. This cylinder is then hardened, and is capable of transferring the same design to the bank-note plate, by means of the Transfer Press. *In counterfeit engraving, on the contrary, the design is engraved directly upon the plate*, and will fail in two ways. First, it will be impossible to produce the *perfect line* of the genuine, and the effect to the naked eye will be a more or less dull and sunken appearance, and sometimes a "scratchy" look. The figure will also be darker or lighter in spots, because the lines will be sometimes heavier and sometimes lighter. The lens will also show the lines to be imperfect, sometimes broken, irregular in size, and irregular in their course; and, second, it will be impossible to produce two dies exactly alike. In the genuine plate, when two dies occur alike, both are "transferred" from the same cylinder and *must* be alike; but in the counterfeit, each being separately engraved, and by hand, it is *impossible* to produce two exactly alike. An examination of the plates showing the more frequent forms of geometrical lathe dies will show the beautiful, clear, raised impression produced by the correct lines of the genuine engravings. Sometimes the whole face of a note, except the vignettes and dies, will be *tinted* a pale red or other color. This tint is composed of fine curved or looped lines, running across the whole face of the bill, and is done by the geometrical lathe. In the genuine it will

be perfect in the lines and in the shades, like all lathe work, as described above; and the counterfeits will have the same imperfections, in the lines and in the shades, before described. In all the Government issues (with the exception of the old fractional currency, now nearly obsolete) the geometric lathe work is largely used, constituting the chief test of genuineness. *This should be made a particular study* by carefully examining the plates, both with the lens and the naked eye. The student will thus become familiar with genuine and perfect work:



Plate 3. American Bank Note Co. (L) \$5 greenback top, \$10 greenback bottom; (C) \$20 greenback top, \$10 greenback bottom; (R) \$10 National Currency top, \$5 greenback bottom.

SECTION SECOND.

RULING ENGINE WORK.

THE *fine line* is also the characteristic of this kind of work; but the lines, instead of forming circles, are *parallel*. This work is always used for the *shading of letters* (see Plate 11), which forms a perfectly even pale gray shade. The lines are usually very fine in genuine work, so that the shading appears light. It may, however, be dark and yet be genuine.

The engraving is produced and transferred in the same way as the geometrical lathe work, and the shade will always be uniform,—no part darker than another,—the lines will all be perfect, and the spaces between them exact. They may be horizontal, i.e., directly across the plate, or diagonal, running crosswise the plate. In the counterfeit, this work, like all other, is engraved upon the plate by hand, aided sometimes, perhaps, by some simple and imperfect machinery.

Consisting of the fine line, like the geometrical lathe work, it will fail in the same particulars; namely, will be more or less dull and sunken, looking as though done with a lead-pencil, and may also have the “scratchy” appearance. The lens will show the lines to be more or less coarse and uneven, frequently breaking, and sometimes ending too soon.

The lines are also liable to be crooked, — not perfectly parallel. Fine specimens of ruling engine work will be found on Plate 11. It is generally used, as there, for the shading of names of banks, and also for the names of Town, State, etc.

SECTION THIRD.

VIGNETTES.

CAN BE IMITATED.

THE two kinds of work previously described are always and invariably *machine work* in genuine bills, and therefore *cannot* be imitated successfully by the means in the hands of counterfeiters. Vignettes may be classed as the *artistic* part of bank-note engraving, as the greater part of it is done by hand, and in all genuine work by first-class artists. Water and sky are sometimes done with the ruling engine, and when they are, come under Section Second, and cannot be successfully imitated. The only thing required for a first-class vignette is a first-class artist; but as such artists receive high rates of compensation, and can usually find plenty of employment from the regular companies, counterfeiters can offer little temptation to induce them to work for them, and there is also little temptation for artists to become counterfeiters. It is therefore *rare* to see fine vignettes on counterfeit notes. That good work is *sometimes* found upon such issues is, however, not to be denied; and some works of a similar character to this have taught people to rely too much upon the character of the vignettes. Much is said about the appearance of the eyes, hair, skin, drapery, fingers, toes, etc., leading people to suppose these are infallible "guides." The Plates 6 and 8 give fine specimens of first-class vignettes, which will be readily recognized by the reader as belonging on the different denominations of national bills, and all vignettes which fail to compare well with these should cause the note to be carefully examined; but the style of vignette should not be allowed to overturn judgment based upon the work described in the first two sections. If that be all genuine, an ordinary vignette cannot make the bill counterfeit, and if that be counterfeit, no vignette can make the bill genuine. The vignettes on the backs of the \$5, \$10, \$20, \$50, \$100, \$500, and \$1,000 National Currency Notes are taken from historical paintings from the U.S. Capitol at Washington, which are exceedingly lifelike and beautiful. The engraving on the back of the \$5 is the landing of Columbus; on the back of the \$10 is De Soto discovering the Mississippi; on the back of the \$20, the baptism of Pocahontas; on the back of the \$50, the embarkation of the Pilgrims; on the back of the \$100, the signing of the Declaration of Independence; on the back of the \$500, the surrender of Gen. Burgoyne; on that of the \$1,000, Washington resigning his commission. Being under the necessity of mutilating all the dies furnished by the U.S. Treasury Department, as referred to in the Introduction, I have taken the right end of back vignette of \$5 National Currency, and the right end of face of \$5 National Currency, and the left-hand half of the back of \$10 and the right-hand half of the \$20; also, the left-hand half of the \$50 and the right-hand half of the \$100, and the right-hand half of the \$500, and the left-hand half of the \$1,000, and put them together, to preserve their symmetry, instead of mutilating the entire back. (See Plates 7, 9, and 10.)

On the centre of Plate 4 will be seen the vignette which appears on the left-hand end of the \$5 greenback. At the right of it is the vignette of the \$20 greenback; at the left is vignette on right end of \$10 greenback. The portraits in Plates 2 and 3, were executed by men at the head of their profession, and are exceedingly lifelike and beautiful. Counterfeiters oftener fail in portraits than in outdoor scenes, giving them a generally sunken and lifeless expression. The vignettes upon the Government issues consist of outdoor scenes, historical pictures, portraits, and allegorical figures. All are of exceeding beauty, and it is not probable that counterfeiters will ever succeed in successfully imitating such work. Specimens of all are given, — the splendid portraits of Chase and Hamilton, on Plate 2, executed by the National Bank Note Co., of New York, cannot fail to strike the eye of the most casual observer. Yet the portrait of Hamilton has been dangerously imitated on a counterfeit \$50 greenback. But it should be understood that, however perfect, a counterfeit cannot be the same as the original. This portrait of Hamilton, for instance, has been engraved but once, and all impressions of it upon Government notes, or in this book, are exact copies of that one engraving, being all made from it by the transferring process already described. The same is true of all vignettes upon Government issues. A comparison, therefore, of a supposed counterfeit with the specimens in this book will show whether it be exactly the same or not.



Plate 4. American Bank Note Co. L. to R. \$10 greenback, \$5 greenback, \$20 greenback.



Plate 5. Right end of backs, National Currency notes, American Bank Note Co.



Plate 6. (L) vignette \$2 National Currency, National Bank Note Co. (C) top, section of large figure on \$2 National Currency, bottom, \$1 National Currency. (R) vignette \$1 National Currency, American Bank Note Co.

SECTION FOURTH.

SOLID PRINT.

CAN BE IMITATED.

IN genuine work the lettering is done by a first-class artist, who makes it his exclusive employment, and therefore arrives at a high degree of perfection. The name of the engraving company is always engraved upon the genuine with great care and accuracy. It will be found on the upper or lower margin of the bill. In counterfeits, it is more or less irregular and uneven. The chief use of solid print is to prevent alterations, as will be hereafter explained. It is classed as capable of imitation, because a good artist can engrave it for counterfeiters, if so disposed, as well as for the regular engraving companies. A specimen of solid print will be seen on the one dollar greenbacks, with the words "one dollar" engraved thereon. Much has been said in some "Detectors" about the lettering of "Promise to pay," etc., as being nearly infallible. The truth is, however, that this is of little value, being frequently very neatly done in counterfeit notes. Some State bank-bills have the denomination of the bill engraved in very fine letters across the whole or part of the face of the bill,—one dollar, one dollar, one dollar, etc. This, in the genuine, produces a perfectly even shade of black, green, red, or otherwise, according to the color of ink used; but in the counterfeit cannot be so well produced; and, therefore, the shade will be lighter in some places, and darker in others. This latter form of using the solid print is not used on Government notes.

SECTION FIFTH.

THE PERKINS PLATE.

THE Perkins Stereotype Plate is an engine-ruled die; and on the face of the note does not differ from other work of this kind, as described in Section Second. Its chief characteristic is the *check back*, composed of various sizes and kinds of type thrown together in a most confused manner, and then arranged



Plate 7. Continental Bank Note Co. Right end of face of \$5 National Currency at top; right end of vignette, \$5 National Currency back at bottom.

in ovals, bars, etc., covering the back of the note. It is usually printed in reddish-brown or black. For a long time this was also thought to be a nearly perfect safeguard; but it has been imitated, and is now mostly superseded, even on State bank-notes, by the more beautiful designs of the geometric lathe.

SECTION SIXTH.

MINOR RULES.

WE will now give some indications which, though not infallible, are important.

PRINTING.

Genuine bank-notes are always printed with great care. The plate is covered with ink, which is then carefully wiped off, excepting what remains in the lines of the engraving; the impression is then taken with a powerful press, with great care and accuracy. This gives a clear and beautiful impression, which will be more or less wanting in counterfeits.



Plate 8. Vignettes on National Currency notes, American Bank Note Co. Clockwise—\$10, \$100, \$50, \$20.

INK.

The ink used in genuine bank-note printing is of peculiar quality, and very difficult for counterfeiters to obtain. If black, it gives a clear, glossy impression, without any *smutty* appearance, such as is sometimes seen in counterfeits. The green ink used in Government work is *almost* impossible to imitate; and the red and other colors are almost as difficult. Genuine ink of any color has a more or less clear and *glossy* appearance, while counterfeit inks look dull and muddy.

PAPER.

Genuine bank-notes are printed upon paper composed of linen, and it is usually of good quality. It varies much in thickness, it being sometimes very thin. Persons who are not acquainted with paper



Plate 9. American Bank Note Co. Top left: left end of back \$50 National Currency; top right, right end of back \$100 National Currency. Bottom left: left end of back \$10 National Currency; bottom right, right end of back \$20 National Currency.

sometimes pronounce the *thin* paper poor. We have seen one of the beautifully-engraved notes of the Suffolk Bank, Boston, looked upon with suspicion by persons unacquainted with the art herein taught, simply because the paper *was thin*. It is, also, not impossible for counterfeiters to procure good paper. Out of twelve counterfeit notes now lying before us, four are upon *very poor* paper, two upon rather poor paper, and *six* upon *very good* paper; one at least of the latter is upon paper of the *first quality*. It will be seen, therefore, that the paper, though important, is not infallible.

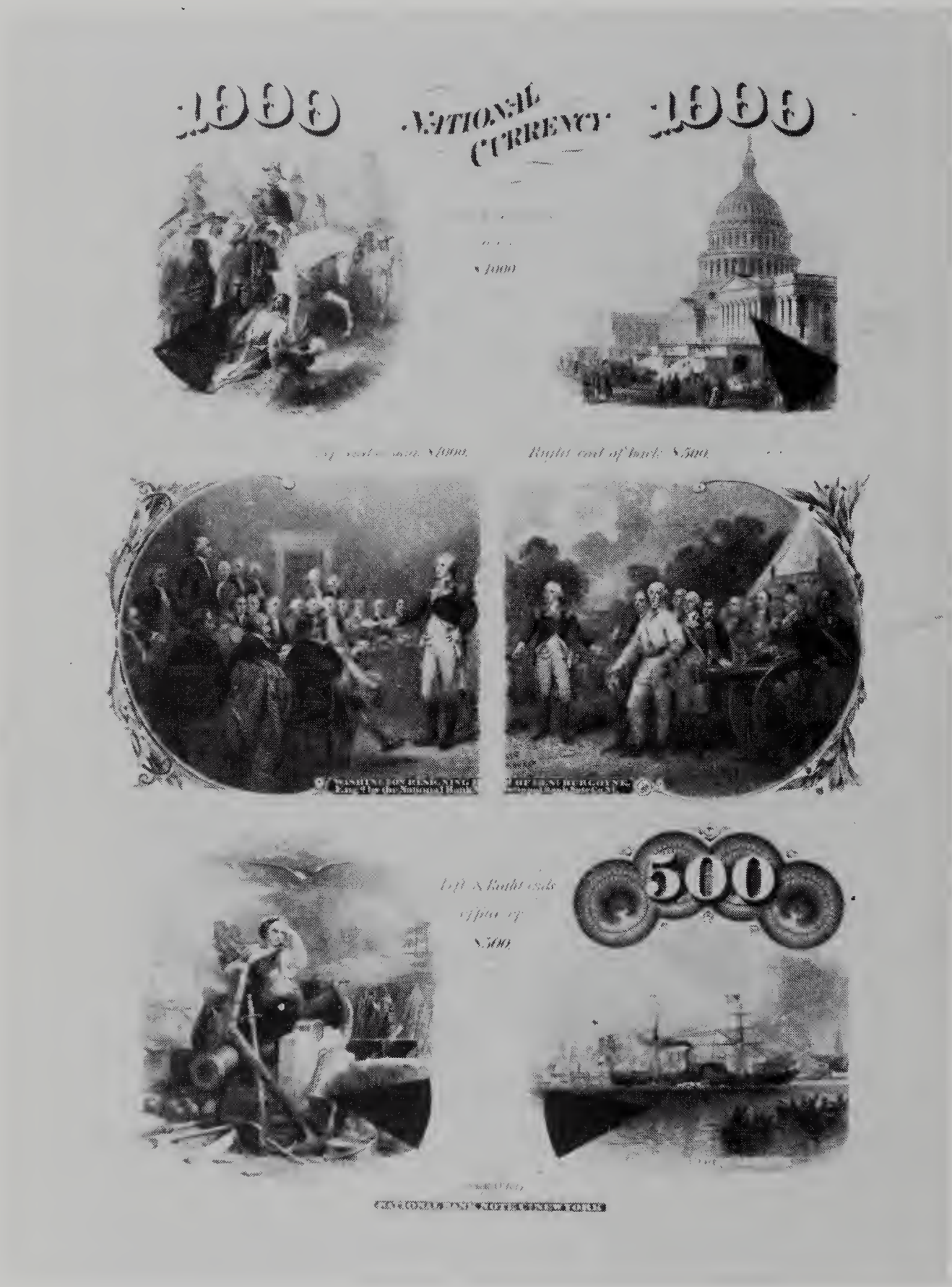


Plate 10. National Currency: Top row, right and left ends of face of \$1000. Center row, left end of \$1000 back and right end of \$500 back. Bottom row, left and right ends of face of \$500.

SIGNATURES.

The only thing counterfeit about a bill sometimes is the signatures, the notes having been stolen before they were signed. There can be, of course, no sure protection against this for all. Those who are well acquainted with the signatures of the officers of the bank where bills are stolen may not be deceived,

as imitated signatures have a more or less cramped and unsteady appearance; but those who live at a distance cannot possess this knowledge.

SECTION SEVENTH.

ALTERED BANK NOTES.

BANK-NOTES are altered in two ways; first, by raising the denomination; second, by changing a genuine bill on a broken bank to a good bank.

Denominations are altered, first, *by pasting*. Figures or letters of larger denomination are pasted over the denominations of the note to be altered, first scraping the genuine until thin. This can frequently be discovered by simply examining it with a little care, and always by holding the suspected notes up to the light, when, if pasted, the pasted parts will be darker, because thicker. A counterfeit \$50 greenback has been recently made to look like a genuine, by pasting on a portrait of Hamilton, cut from a genuine \$2 greenback.

Second, *by taking out the denomination of the genuine with an acid, and printing in a higher with a counterfeit die*. In this case, the ink will not be the same as the original, as explained in Section Sixth; neither will the work compare with the same. If solid print, it will not be as exact and perfect; and if the original is shaded, the shading of the counterfeit part will have the faults described in Section Second. For instance, the words ONE DOLLAR may be changed to FIVE DOLLARS. In that case the *five* will be engraved by hand, and the *dollar* by genuine means; an S must also be added, and the work will appear crowded.

Another indication is that the acid will spread a little, taking out more than the counterfeiter intended, so that parts of the neighboring letters will be more or less injured. The paper, also, will be either bleached or stained by the acid, as can be seen most plainly upon the back.

In the United States bills, or greenbacks, the ones, twos, and threes have a circle of green lines radiating from the denomination. This circle can be found on no larger notes than threes, if genuine. This is an additional safeguard against altering United States notes. The solid print will also be found defective, as described in Section Fourth.

The second kind of alteration—that of broken banks to good ones—sometimes requires a close examination to detect them; but a good understanding of the principles here taught will secure any one from deception. To make this change, the *name of the Bank* and signatures of the officers *always* have to be removed, and new ones inserted, and generally the *name of the Town* and sometimes of the *State* are also changed. These must be removed by acid, and the work inserted will be counterfeit, and will be recognized as such by an application of the principles already taught. If the letters are shaded, it will be done by hand and not by the ruling engine, and will have the imperfections described in Section Second. If solid print, the counterfeit will have the faults given in Section Fourth. Sometimes only a part of the name is changed, and then the contrast between the counterfeit and the part not changed is more evident. There will also be marks of the acid, the same marks mentioned above, and the counterfeit signatures are apt to be faded, from some acid remaining in the paper, after removing the original signature.

SECTION EIGHTH.

GENERAL DIRECTIONS.

IN receiving bank-bills, first look at the general appearance of the bill,—casting your eye across it,—and if anything is wrong, it will probably catch your eye. Then examine the various parts more perfectly, examining the geometrical lathe work. Then examine the shading of the letters,—the ruling engine work,—and look for any indication of alteration in the title or denomination of the note. Examine the Vignettes and Portraits, noticing whether their style and perfection compare well with the standard work of the plates, and whether they are exactly the same. If there is engine ruling in the sky or water, you will have an additional proof. An examination of the solid print and engravers' names will confirm the decision, whatever it may be; and the printing, ink, and paper may also be considered in making a full decision. Such an examination of a note, with a very little practice, and a frequent reference to these standard plates, will secure any man of ordinary observation and intelligence against deception.

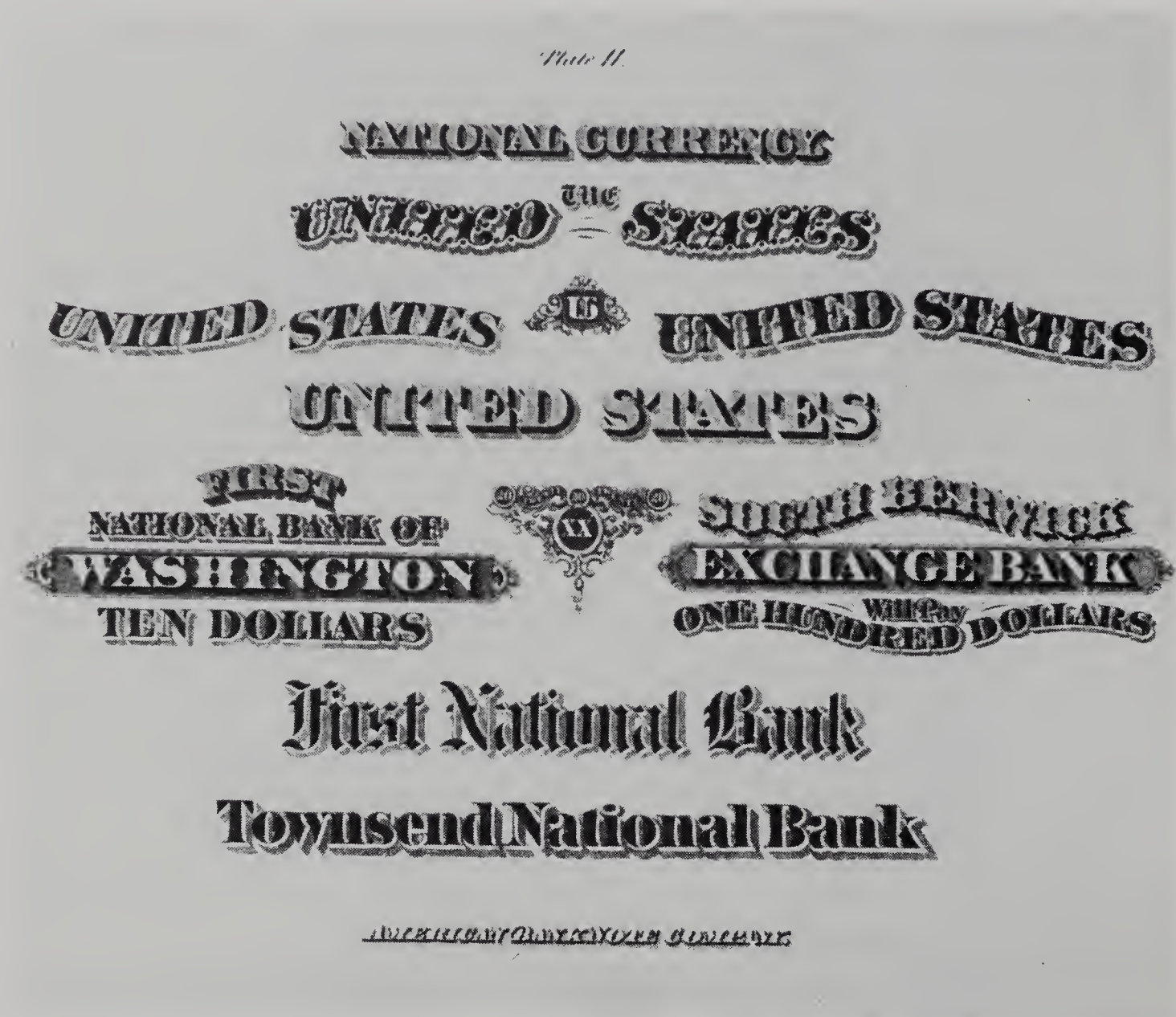


Plate 11. American Bank Note Co.

SECTION NINTH.

PARTICULAR DIRECTIONS.

FOR DETECTING COUNTERFEIT GREENBACKS, NATIONAL CURRENCY NOTES, AND FRACTIONAL CURRENCY.

IN receiving the note, look at the general appearance, and if it is not perfectly satisfactory, compare it with the corresponding work in the book, as you will find parts of all the circulating notes (Greenbacks, National, and Fractional Currency, up to \$1,000) in this work, and if, on comparison, it does not come up fully to the standard, it must be counterfeit. One of the most successful counterfeits ever executed is the \$50 U.S. Greenback, which has deceived some of the most experienced. Certain parts of the genuine work are in this book, on Plate No. 2; and a person having the book and magnifier, can, upon comparison, discover the difference at once.

In presenting to the public two plates of Scrip, or Fractional Currency, we wish to say that the 50 cent Scrip (which is the second on the plates) is the best executed counterfeit ever issued. It was engraved by a man who was an expert in the art, as thousands who have been made dupes to his nefarious designs can testify. He was finally arrested by the Secret Service Division, convicted, his plates secured, and his illegal business broken up.

SECTION TENTH.

REMARKS.

WE will add here a few suggestions, hints, and items, which, although important, could not be added elsewhere without confusing the mind of the learner.

GENUINE DIES ON COUNTERFEIT BILLS.

A genuine lathe die will sometimes be seen on a counterfeit bill. The die so used may have been stolen, although that is very difficult to do, as all such work is guarded by the best of safes and other protections, or it may be one of the lot that was sold at auction in New York, in 1841, and some of which fell into the hands of counterfeiters. These dies, however, do not render the *other* work genuine. The ruling of the letters, solid print, in short, all the other work on the bill will be counterfeit, — and a *single piece of counterfeit work* condemns the bill. Some of these auction dies were vignettes, — so that even the geometrical lathe dies and vignette may be genuine work, yet the ruling and other work will be enough to condemn the note. This applies only to State bank-bills.

CHECK BACKS.

The work upon the back of bills is usually done by the geometrical lathe (except the Perkins Plate), and therefore comes under Section First. A beautiful specimen of check back is seen upon the Government notes, the “greenbacks;” we mention it here to remark that bills with check backs are rarely altered or counterfeited. If counterfeited, the check back is often omitted. In attempting to alter such bills, the acid strikes through and destroys part of the back, which cannot be replaced. If the alteration be in the denomination, it will have to be altered in the back, also, as it is usually expressed there, and such an alteration would be likely to stain through upon the face.

It will sometimes be noticed that two bank-notes that should be alike differ somewhat in size, one being a little shorter than the other; and this may excite some suspicion. It is owing, however, to a little shrinkage of the paper, after printing, and happens as often to genuine bills as any.

PIECING.

Some counterfeiters make ten bills of nine, by cutting a counterfeit note into ten pieces; one of these pieces is pasted into a genuine bill, cutting out a piece of the genuine of the same size. In pasting nine genuine bills in this manner, nine pieces are obtained, which, with one piece of counterfeit, will make a tenth bill, which is the profit. Banks will redeem the genuine parts of such bills at their fractional value. This operation is not a very successful one, as the difference between the counterfeit and the genuine will be very evident to any one who possesses a knowledge of the art here taught. To hide this difference, they generally deface the counterfeit part somewhat, and give the note a worn appearance.

The new National Currency, which has nearly taken the place of all other issues, except United States notes, is supposed by some to be entirely secure from counterfeiting, and, therefore, that no knowledge of detecting will be necessary, and no care in receiving such bills will be required. Such, however, is not the case. It is true that the remarkable excellence and abundance of the work upon the Government and National Currency, and the difficulty of imitating the green, will render counterfeiting very difficult. It should be remembered that this currency offers *great inducements* to counterfeiters, and a successful counterfeit will repay great outlay and care, — for two reasons: first, the greenbacks will go anywhere in the United States, and if a counterfeit becomes known in one State or section, it can be taken to another; while counterfeits on local banks, when once known, are killed; and second, a plate may be prepared to counterfeit the currency of the National Bank in one town, may be run upon that till known, and then with simply a change in the title of the bank, be immediately changed to another bank, and thus, as fast as it becomes known, can go through all the banks in the United States, thus having an opportunity for *sixteen hundred* changes, thereby increasing the chances of success *sixteen hundred times*.

Treasury Department,

September 3d, 1866.

Sir:

In reply to yours of June 30, 1866, applying to this Department for certain "cuts" used on the issues of the National Bank Notes and the U. S. Legal Tender Notes, for use in your Counterfeit Detector, I have to say that permission to use certain of these cuts will be granted you, to be carried into effect in the following manner, viz: You will please file in this office a correct Schedule of the designs you desire, described in the following manner, i. e. giving the character and denomination of the note, the subject of the vignette or design, its location upon the particular note, as "upper left-hand corner of the face of the note," &c. &c. and the number of copies of each that you desire. Upon the reception of this Schedule, authority will be given to the Bank Note Companies who engraved and printed these notes, to print for you the specified number of copies upon "plain plate paper," the necessary expense of which you will pay to them upon delivery, and receipt in duplicate for the copies delivered in like form as the list or order furnished by you to this Department.

* * * * *

Respectfully Yours,

(Signed)

L. McCulloch,

Secretary of the Treasury.

Laban Heath, Esq.

Simulation of the Treasury's letter of permission to Heath to use printed "plain plate paper" copies of bank note designs from original dies for his Counterfeit Detectors.

The fifty cent postal and fractional currency is already freely counterfeited; yet hundreds of such counterfeits pass without any question, where the application of the first rule in this work would detect the fraud; the lathe work would condemn them in an instant.

These facts are not mentioned to depreciate our new currency in any way, but to warn the public against a false security, and thus most effectually head off the rascally authors of counterfeit issues, by forewarning and forearming the people. Every man, woman, and child has occasion to handle more or less money; and if all would possess themselves of the knowledge here taught, counterfeiting would soon become a profitless business. We want to see a knowledge of this art in every place of business, — yes, in every house and cottage in the country. It has long been our business and our pleasure to forewarn and



Another version of the Laban Heath advertising note (see JOURNAL 152). This one by American Bank Note Co. also is evidently of a later date, because it includes reference to the "new Government Counterfeit Detector published by authority from the United States Treasury Department". The design of the two "notes" is basically the same, except that the later one lacks the figures of value at the bottom and the bottom center vignette of plow, haystack, etc.

defend the people against the miscreants who tamper with the commercial life-blood of the nation, defrauding the poor, the widows, and the fatherless of their scanty store, and giving to all vexation and loss in place of security and profit; and we hope to still further disarm and paralyze them, by a more general diffusion of the knowledge of this art, by means of this work. Vigilant officers of police may do much to guard the community, but their most painstaking vigilance is not always successful; while a general knowledge of *detecting bank-notes by the engraving* will root out the very fangs of the *serpent*, — *Counterfeiting*.

(End of 1866-67 Counting House Edition).

1982 USPS Commemorative Panels Available Only to Subscribers

The 20 commemorative panels scheduled for production in 1982 were completely sold out early in the year to regular subscribers to the USPS program. They will not be made available through the Philatelic Centers or by mail from Washington.

The panels in the 1982 program are: Franklin D. Roosevelt, Love, George Washington, 50 State Birds & Flowers, Netherlands Treaty, Library of Congress, Knoxville World's Fair, Horatio Alger, Aging, Barrymores, Dr. Mary Walker, International Peace Garden, Libraries of America, Jackie Robinson, Touro Synagogue, Architecture, Francis of Assisi, Ponce de Leon, and both the masterpiece and contemporary Christmas stamps.

Harrisons to Continue Printing UK Stamps

A five-year renewal of British security printer Harrison and Sons' stamp printing contract with the British Post Office means that in 1984 the firm can celebrate 50 uninterrupted years as chief stamp supplier to the BPO. Based in High Wycombe, Harrison prints stamps for more than a hundred world wide postal authorities besides supplying special paper to many countries which print their own stamps.



Obverse of Medallion awarded by The Royal Society of Arts, Manufacturers and Commerce.

Emil Fuchs and the Stamps of Edward VII

by GEORGE W. SMITH

Looking over the display of a coin dealer on his stand in the Portobello Road Market my eye fell on a pair of medallions of a design I had not seen before in this form, but which immediately reminded me of a drawing I had seen years ago. "On the front cover of 'The Philatelist', I said to myself as I said to the dealer, "There seems to be only one price ticket on these two items". "That is right; they are for sale only as a pair".

So I became the possessor of a bronze and a silver medallion, with the same design on the obverse — a fine head of Edward VII and the imprint of Emil Fuchs.

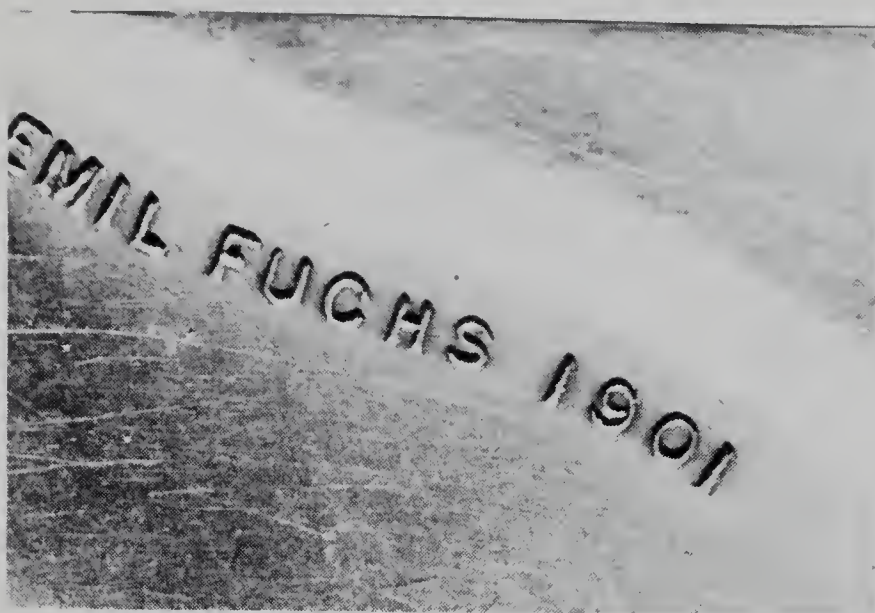
On my return home I was glad that my memory proved correct for I was soon able to find on the front cover of "The Philatelist" Vol. 10 No. 9 June 1944, "a signed etching by Emil Fuchs originally in the collections of the Duke of Windsor when Prince of Wales". This is described by Henry Clay on page 180 of that issue (following his call at 50 Pall Mall two days after re-opening on the first floor, subsequent to reconstitution after bomb damage) in the following terms:

"Some of my old friends that had hung on the walls had disappeared but I was particularly glad to see the original etching signed by Emil Fuchs of the portrait of King Edward VII from the medallion by the same artist when the King was Prince of Wales. It was from this portrait that the head on the postage stamps of the reign was taken . . ."

I hope, and believe, that my medallions are from that same die, and evidently the obverse was struck before the first postage stamps were issued on January 1, 1902, as 1901 appears after the sculptor's name and MDCCCCI at the foot of the design.

The reverse indicates that they were issued by the Royal Society of Arts, Manufactures and Commerce (of which the King was Patron) as awards, the design included a laurel wreath. The silver medallion (but not the bronze) bears the imprint of L.C. Wyon on this side.

As was the case with the earlier (William) Wyon medals, a stock was held and used as needed over a period of years, details and date of the award being engraved on the perimeter.



Imprint at the base of the bust.



*"FUCHS LONDON"
(a dealer in Medals?).*



Imprint on reverse.

Emil Fuchs, an Austrian, and therefore not altogether acceptable in those glorious days, is described as a portrait painter and sculptor, with a distinguished career both in Britain and in America, particularly for the American Numismatic Society.

From the fact that one of the cases holding my medallion has "FUCHS LONDON" printed inside the lid, it would appear that he was also in business in London as a retailer, at least of his own work.

Whether these medallions, or similar ones issued for other purposes, are common or not, I do not know, and I can only say that these are the only copies I have seen.

I understand that the official Coronation Medal of 1902 was not the work of Fuchs, but was struck by Sir George Frampton.

The Fuchs' Head was a good one, and was used for the postage stamps throughout the reign.

(Reprinted from *The Philatelic Journal of Great Britain*, December, 1973 issue with permission.)

Rudy Wunderlich in the Spotlight

EPS Director Rudolph Wunderlich captured the Grand Award at ARIPEX '82 at the Tucson, Arizona Convention center in January, for his display of the series of 1861-67—essays, proofs, unused stamps, cancels, and postal history material. For this he also received an invitation to participate in the APS "World Series of Philately" at STaMpsHOW '82 in Milwaukee. Rudy was also spotlighted in a Viola Ilma interview in *Stamp Show News*. January 1982 issue.



Self portrait, engraved by Jindra Schmidt

Contemporary Czech Engravings/Reproductions Philatelic-Syngraphic Souvenirs

by BARBARA R. MUELLER

Photographs by Adrien Boutrelle

A fortuitous contact with Ing. Frantisek Sedlacek, who edits for the paper money section of the Czech Numismatic Society, has yielded a number of philatelic-syngraphic souvenirs, "cards" if you will, that surpass the various private and government U.S. issues of the same genre. These souvenirs encompass the work of famed stamp and bank note artists Jindra Schmidt, and Bedrich Fojtasek, Karl Svolinsky, Jan Mracek, Max Svabinsky, and Ferdinand Schirnböck. They are tabulated herewith together with notes on the designs and reproductions. They were distributed in 1981 at the 15th annual meeting of the paper money collectors' branch of the Czech Numismatic Society, attended by Schmidt and Fojtasek.



Figure 1.

Schmidt's career as an engraver dates from 1929 when as a 29-year-old engraver he started working for the state printing house and in the same year met artist Max Svabinsky. Jan Mracek succeeded him in 1961. Both stamp and bank note collectors can follow the works of most of these artists since by custom their names appear on both types of security paper. Svabinsky was honored with a special stamp in 1958 (Scott 877) on his 85th birthday with a design "The Artist and the Muse".

1. A souvenir booklet, 11 1/2 inches wide, 8 1/4 inches long, for the 40th anniversary (1928-1968) of the Czech Government Security Printing Office. The booklet itself has interesting photographs of personnel at work and at play. But of more interest to collectors are the four black and white intaglio impressions on coated paper at the front and back of the booklet. These are:



Figure 2.

A. An impression of the engraved portion of the back of the 1000 Kr. Narodny Bank note of 1934, Pick 26. The designer was Max Svabinsky and the engraver, K. Wolf; the portrait is that of Frantisek Palacky. *Figure 1* shows this impression (top) together with a specimen of a completed note.

B. An impression of the front of the same note, Pick 26, complete except for the serial numbers. Same designer and engraver as for (A) above. *Figure 2* shows this impression (top) together with a specimen of a completed note.

C. An impression of the back of a 100 Kr. Narodny Bank note of 1931, Pick 24, complete except for serials, designed by Max Svabinsky and engraved by famed Austrian Ferdinand Schirnböck (*Figure 3*).

D. An impression of the front of the same note, Pick 24, complete except for serials. Same designer and engraver as for (C) above. Portrait of Masryk. (*Figure 4*)



Figure 3.



Figure 4.

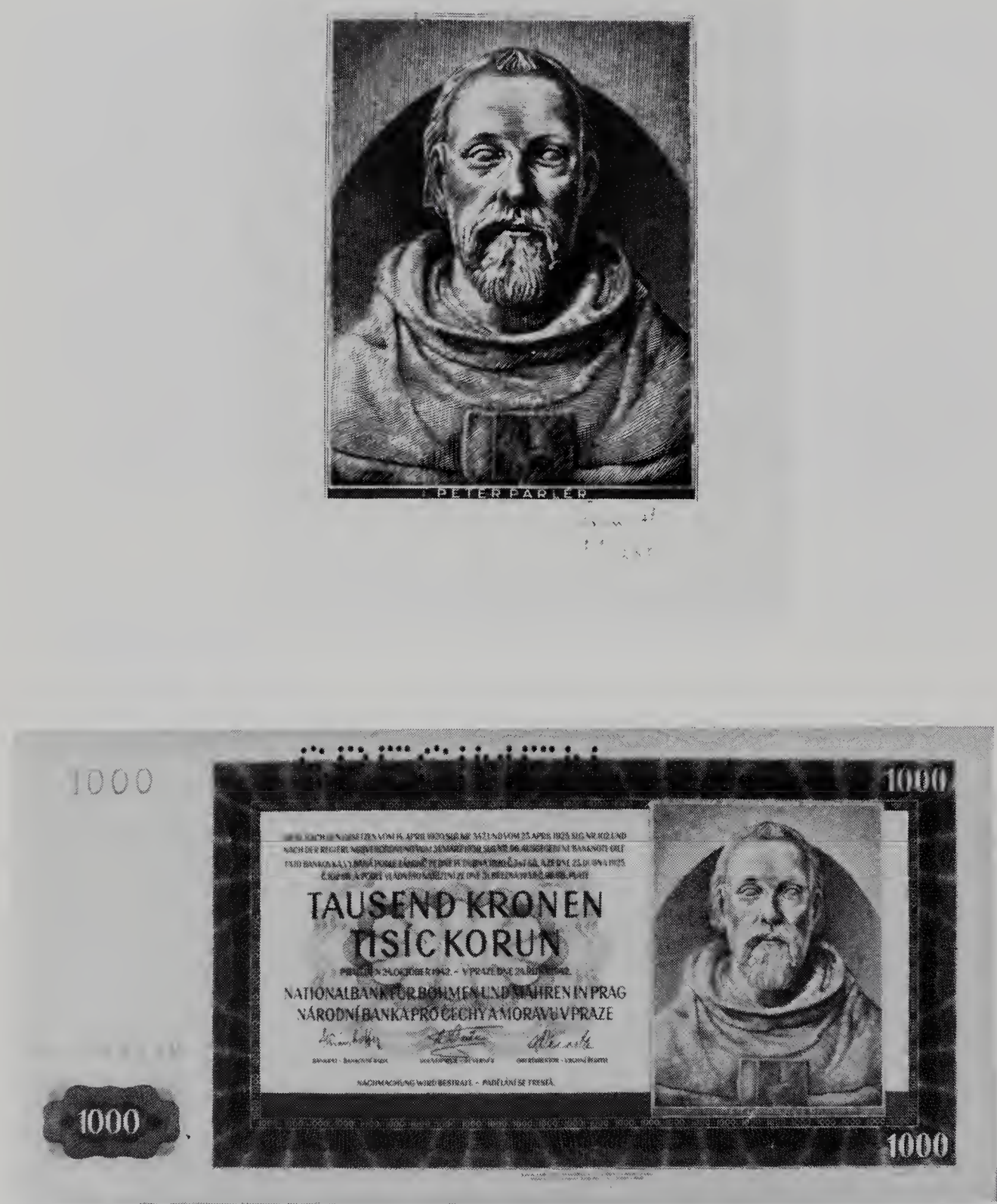


Figure 5.

2. Intaglio vignette 1 7/8 x 2 1/2 inches on paper 6 1/4 x 8 7/8 inches without die sinkage of the Peter Parler design which appears on the 1000 Kr. National Bank for Bohemia & Moravia note of 1942, Pick 13-15. Engraved by Jindra Schmidt and signed and numbered by him (Figure 5). Figure 6 shows the back of this note. The number of prints pulled was 250.



Figure 7.

3. Borderless intaglio vignette 2 x 2 3/8 inches on paper 6 1/4 x 9 inches without die sinkage of the Bedřich Smetana design on the 5000 Kr. Narodny Bank note of 1945, Pick 74. Engraved by Jan Mracek and signed and numbered by him; 250 prints were pulled. The note was designed by Max Svabinsky. (Figure 7)



Figure 6.



Figure 9.

4. Offset vignette $5 \frac{1}{8} \times 2 \frac{1}{4}$ inches on $9 \times 6 \frac{1}{4}$ inch paper with colorless star-in-circle design; the building pictured is the National Theatre. Signed and numbered by Bedrich Fojtasek; 250 prints were pulled in sepia tone. The design was used on the back of the 5000 Kr. note of 1945, Pick 74 (Figure 8).

5. Intaglio vignette $4 \frac{3}{8} \times 2 \frac{1}{4}$ inches on calendared cream paper $6 \frac{1}{8} \times 8 \frac{3}{4}$ inches without die sinkage of Jan Zizka, Hussite warrior. Signed by Karl Svolinsky, designer, and signed and numbered by Jindra Schmidt, engraver; 200 prints were pulled. The portrait was used on the Statni Banky note of 1958, Pick 87 (Figure 9).



Figure 8.

Destruction of Stamp Plates in 1897

The *Philadelphia Record* of August 9, 1897 reported “Old Stamp Plates Destroyed/The Accumulation of 50 Years Melted Down”. The story continued:

“The last 15,000 pounds of plates from which in years gone by postage stamps of the United States were printed, were destroyed at the Navy Yard on Thursday. For half a century these plates had been accumulating until the time came when the Post Office Department desired to get rid of them all at once, so Postmaster General Gary appointed a commission to superintend the operation, and the plates were melted up in a furnace and cast into pig iron.

“‘It would make the heart of a thorough philatelist sick’, said Major J. H. Reeves, chief of the stamp division, ‘to see all these stamps go to waste. If a stamp collector could take but one impression from each of these plates it would make him independently rich’.”



Peckmore Penny Black reproduction from *The Stamp Specialist*.

More From Peckmore

by CURTIS D. RADFORD, M.D.

RECENT issues of *The Essay-Proof Journal* have brought to light some examples of the fine work by New Jersey engraver, Harry L. Peckmore. Most of this publicity has dealt with the George Turner bookplate engraved by Peckmore in 1958. Subsequently, reports appeared concerning a sheet of SPECIMEN/POSTAGE imperforate labels done by Mr. Peckmore and a pair of U.S. 5c and 10c 1847 "Imitations" that also were Peckmore creations. Little is known about Mr. Peckmore other than the fact that he was an engraver of bank notes, book plates, Christmas cards, and other items during much of the 20th century. His firm, Harry L. Peckmore & Son, Banknote Engraving, Steel Plate Transferring & Printing, was located in Hillside, New Jersey. He died after a lengthy career as an engraver on February 7, 1975, at the age of 84.

This author has come across three additional Peckmore etchings and engravings and would like to illustrate them in the hopes of obtaining more information on them and the engraver himself. The first item is an enlarged, copper-plate reproduction of the 1840 Penny Black of Great Britain. It consists of a 7x10 inch plate bound between pages 336 and 337 of *The Stamp Specialist*, volume 1, part 3, 1940. This book was published by H. L. Lindquist. The design measures 2 3/16 x 2 1/2 inches and was hand printed on high class, vellum art paper. There is a rectangular impression left in the paper from the die itself. Just beneath the Penny Black vignette on the right is the imprint H. L. PECKMORE. Later on, in the advertising section, is an ad for the same etching on paper measuring 9x12 inches neatly mounted on fine quality mat. These prints were offered for \$1 each by Associated Etchers located then at 2 West 46th St., New York, N.Y. Is it possible that Mr. Peckmore was, at the time, employed by this firm?

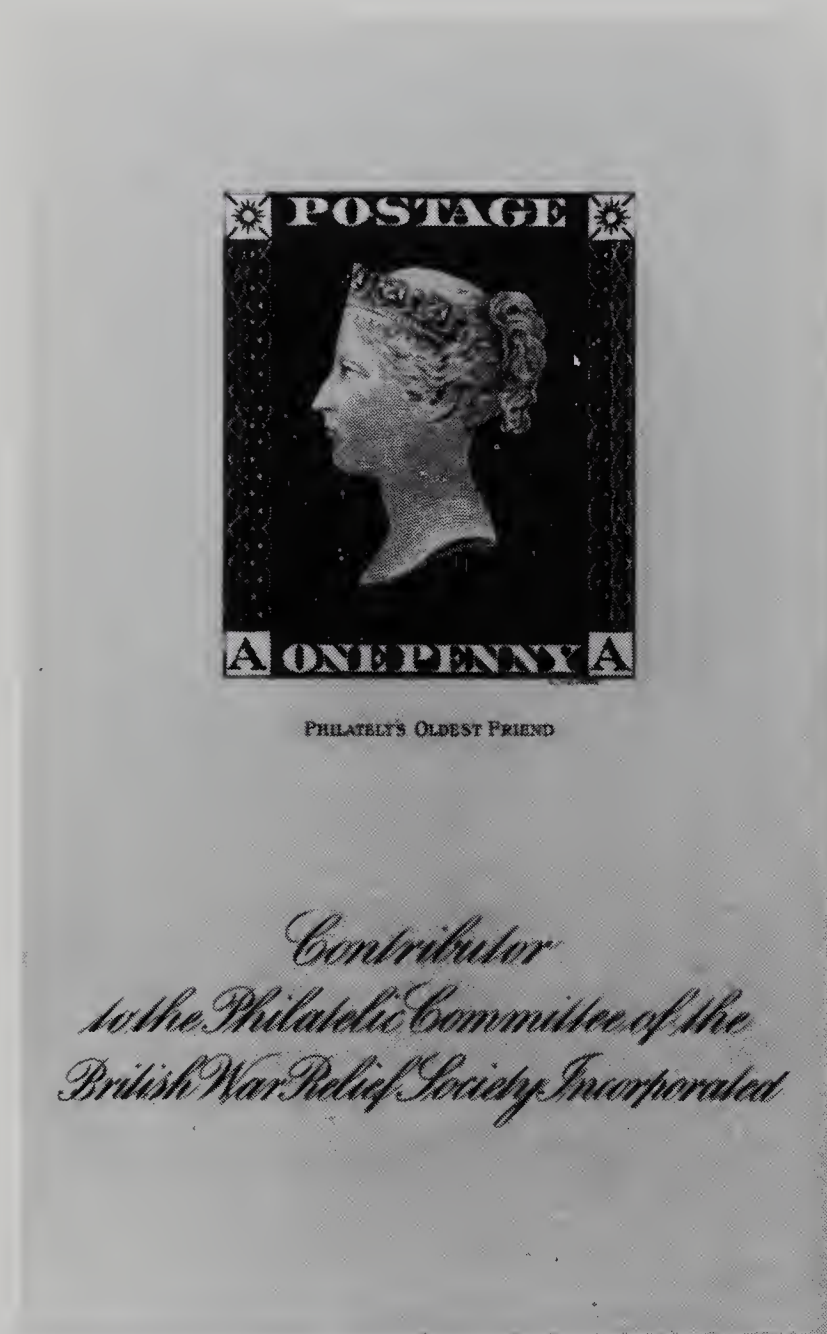


PHILATELYS OLDEST FRIEND

Close-up of Peckmore’s Penny Black reproduction on the British War Relief card.



“Original” Penny Black.



British War Relief card with Peckmore's "Philately's Oldest Friend".

This same design was also used on a souvenir sheet or card by the British War Relief Society around 1940. Again we have an enlarged reproduction, in black, of the 1840 Penny Black. However, it is a different and somewhat higher quality engraving. In addition, the vignette is slightly larger in size, measuring $2\frac{1}{2} \times 2\frac{10}{16}$ inches. Beneath, to the right, is the imprint H. L. PECKMORE. Just under this is stated PHILATELY'S OLDEST FRIEND. In a larger and fancier script is also the text "Contributor to the Philatelic Committee of the British War Relief Society Incorporated." The entire sheet is engraved and is printed on the same high quality, vellum art paper. The sheet measures $4\frac{1}{2} \times 7$ inches. (There is no rectangular impression in this sheet left by the die.) It came inside a $5\frac{3}{4} \times 8$ inch envelope with the following address on the back flap: PHILATELIC COMMITTEE OF THE BRITISH WAR RELIEF SOCIETY INCORPORATED, 551 5th AVE., NEW YORK, N. Y.. I suspect that these sheets also were obtained from Associated Etchers.

It has been reported in *The Essay-Proof Journal* that Mr. Peckmore was involved in engravings for a series of Christmas cards sent out by B. H. Homan, Jr. of the Homan, Krassa stamp firm in New York. H. L. Lindquist Publications contracted with Mr. Peckmore for a



Peckmore etching for the Lindquist Christmas card.

variety of etchings and engravings, including a Christmas card. Some of these include the Penny Black in *The Stamp Specialist*, and a series of etched reproductions of the National Parks stamps which sold for \$6 a set as late as 1976. In 1948, Marion and Harry Lindquist sent out Christmas cards that included an etching by Peckmore. The card consists of a folder measuring 8 1/2 x 11 inches (when folded) with a 3 1/16 x 6 11/16 inch cut window. Taped into place on the inside front cover is a card measuring 7 1/2 x 9 1/2 inches with a Peckmore etching. This copperplate etching portrays, in black, a view of Wall Street and the George Washington statue overlooking the steps of the Sub-Treasury Building in New York City. The impression of the copperplate die measures 2 5/16 x 6 14/16 inches and is oriented such that it shows through the window. Incorporated into the lower right hand corner of the etching is the name H. L. PECKMORE. Beneath this is the title WALL ST.—FROM SUB-TREASURY STEPS.

On the inside back cover is a patterned piece of transparent paper which relates the story of Wall Street and the Sub-Treasury along with the holiday greetings. This sheet is attached to the card by a 1948 Christmas seal.

Harry L. Peckmore spent a lifetime engraving beautiful souvenirs, book plates, bank notes, Christmas cards, and other items. The attention this engraver has so far received concerning his work has only scratched the surface. Undoubtedly, there remains a vast number of his engravings that have yet to be reported. This author would appreciate hearing from anyone who has any information on these or other Peckmore engravings. In conclusion, it can certainly be said that they do not make Christmas cards like they used to. Anyone wishing to contact the author should write Curt Radford, P.O. Box 7116, Rochester, MN 55903.

(Editor's Note: Since Dr. Radford made this report, Herman Herst, Jr. submitted another of the Homan Krassa cards giving Peckmore's idea of how the engraving of the Penny Black proceeded. This card, along with *The Stamp Specialist* and British War Relief Penny Black reproductions, have been analyzed by George Brett, whose remarks follow. All photographs are by Mr. Brett and Don Hitchcox.)

A Comparison of the Original Penny Black with Peckmore's Enlarged Version

by GEORGE W. BRETT

RECENTLY some of the work of H. L. Peckmore has been discussed and his Penny Black engraving has been mentioned to us. The latter appeared in several forms including in a 1940 *Stamp Specialist*, where it is bound in between pages 336 and 337; on a British War Relief card as "Philately's Oldest Friend"; and also on a tray which we understand was handled by Herman Herst and produced in 1945 for him by Brown and Bigelow. All of these bear the name "H. L. Peckmore" below the design at lower right.*

In trying to check on the original Penny Black we were unable to find a reference as to its size but a nondescript specimen, with a typical red Maltese-cross cancel, was supplied by editor Barbara Mueller and by extrapolation we measured the engraving to be 0.74" x 0.885". While the die would not necessarily be the same size, it would be close and it may have been that the authorities had wanted the stamp to be 3/4" x 7/8", and this is the size of our ordinary U.S. stamps even today. Printed on hand-made wove paper from 11 different plates, and with 140 years of age involved, any specimen of the Penny Black today can hardly be assumed to be the same as it was in the beginning and this particular specimen even has a fair amount of gum present.

Peckmore's version in *The Stamp Specialist* book is on a heavy paper with horizontal grain, and shows a sinkage of about 3.3" x 4.1", with the engraving measuring 2.20" x 2.53" and the size of the print on the War Relief card is roughly the same. If Peckmore had it in mind to make his version three times the size of the original linearly he was about on the mark horizontally but fell a bit short vertically with his engraved area computed to be eight-and-one-half times the size of the original.

In comparing these items with Peckmore's name at lower right there is no reason to question but that they came from the same master engraving. Differences in the photos and in the prints are minor (we've not seen the tray but that would be a different kind of reproduction anyway) and can be readily explained by inking, wear, and impression differences as well as the possibility of a secondary laydown being used for the British War Relief example. But this latter could only be determined by a careful examination of several actual prints to note which

details are really consistent. Small differences in size for something as large as Peckmore's engraving have no meaning off-hand unless all factors can be taken into consideration . . . such things as the thickness and grain of the paper stock, direction of transferring (if involved), and so on.

As to the engravings themselves (the original and Peckmore's version) there are many detailed differences in addition to the gross one of size. Even the original comes in two dies, although only one was used for the Penny Black itself. But Mr. Peckmore, in doing an eight-and-one-half-times enlargement, gave himself a bit of leeway in imitating things like the white-line engraving at the sides, and he did quite well on that even though his effort is clearly different and is not really white-line engraving. For example, there are two vertical "rows" of small colorless areas within the inner curved white lines on each side, with the areas for the outer rows being distorted squares and those for the inner rows being rough triangles—as Mr. Peckmore represented them. On the originals this is not quite the case nor are they nearly as well centered within each curved area as Mr. Peckmore has them. Mr. Peckmore also balanced his vertical white-line "columns" so that the inner part (with the white triangles and squares) is about the same in width as the outer, more-lined columns. On the original the outer columns are clearly not as wide as the inner ones.

For the corner-square ornaments at the top Mr. Peckmore made four straight, even-width lines into the central "suns", whereas the originals have lines that are more like exclamation points with fatter bodies towards the inner ends. Still, Peckmore put a point in the center of each "sun" similar to the originals.

For the letter squares at the bottom Peckmore used the combination "A A". This represents the first stamp on a printed sheet at upper left. However, we feel that his letters more closely represent Alphabet II of the specialists rather than the appropriate Alphabet I.

Mr. Peckmore's overall background shows as a solid and was made with many cuts of the burin (and possibly some etching). The original background has a repeating pattern of curved cross-hatching with four vertical double rows of alternating white dots—two double rows of each above and below the head and one set of each at the front and back edges thereof.

For the white lettering we would say that Mr. Peckmore did a better job than was done on the original. He also made his letters a bit larger relatively, with the TAGE letters at top practically joined, though not on the original. Similarly, at the bottom of Peckmore's NE and ENNY are joined, and again not on the original. Note also that the O of Peckmore's ONE is quite clear of the LL corner-letter square but that the Y of PENNY at lower right does almost touch the corner square.

Now comes the more difficult part, comparing the engravings of the portrait. With a much larger head Peckmore had to do a lot more work. "His" lips appear a bit thinner, the nose a bit more pointed, and there are many more engraved lines than in the original. So you have to look at the two engravings generally rather than get too specific. That is, look for the overall effect and balance because otherwise you'll get lost in the details.

But to copy an engraving solely by hand can be a very tough job and of course what we have in Peckmore's work is simply a representation of the original and not a true copying job because of the size difference. The 5c and 10c 1847's of Peckmore's that we discussed earlier (Brett, 1981) were closer to the originals insofar as the portraits were concerned than in this example of his work.

Many representations of both the Penny Black and of the 5c and 10c 1847's have been made since the originals were first issued. One could make quite a collection of them and fill a book on comparisons, as more seem to come out regularly.

References:

- Kreicker, Lou W., and Burrell, Major H. P., 1940, The Penny Black, Philately's Number One in *The Stamp Specialist*, v. 1, Part 3; H. L. Lindquist, Publisher, New York, NY, p. 331-354.
- Brett, George W., 1981, U.S. 5c and 10c 1847 "imitations": *Essay-Proof Journal*, v. 38, p. 160-161.

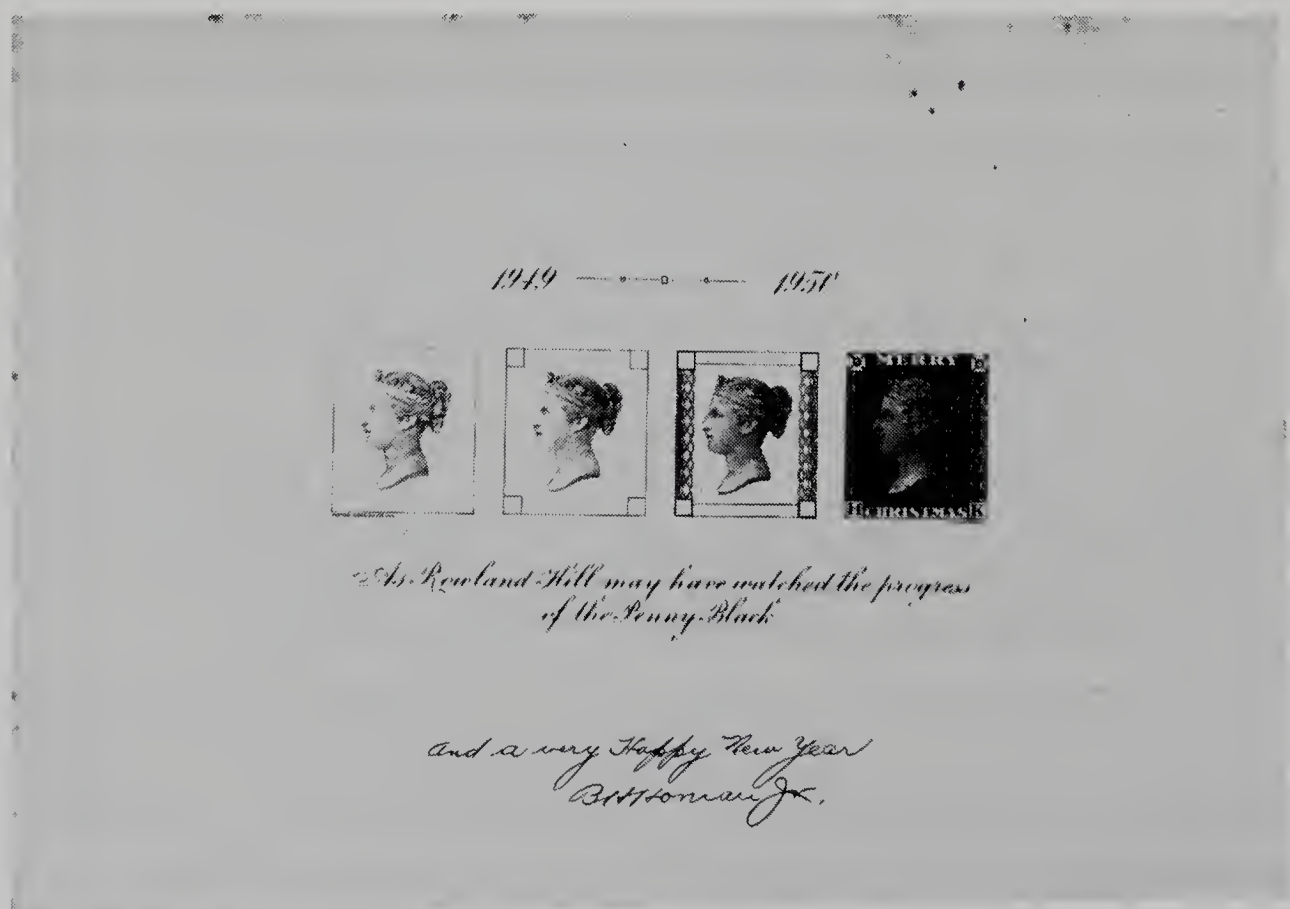
* In a letter to the Editor, Mr. Herst stated that he and Peckmore had nothing to do with the trays.

Homan Krassa Christmas Card for 1949-50

by GEORGE W. BRETT

THROUGH the courtesy of Herman Herst I have been shown one of the Christmas cards produced for Homan Krassa Co., Inc. by line engraving. This particular card is 6 7/8" x 4 7/8" overall with "die" sinkage of about 4.95" x 2.72". Within the latter area is a series of four engravings simulating a possible development of the engraving of the Penny Black of Great Britain with a heading of the dates "1949" and "1950". The dates are joined by a line broken by three small engraved squares. This die sinkage area is printed in a red and the engravings from left to right are:

1. Plain stamp-size outline with the engraving of the head of Queen Victoria well started.
2. Corner squares added; head a bit stronger.
3. Panels added top and bottom; outlines engraved for the white-line work at the sides; head and other outlines further deepend.
4. Completed engraving.



The Homan Krassa Christmas card, 1949-50. The spots at the upper right of the card are due to tropical staining.



Enlargement of the third and fourth stages of the Penny Black engraving.

The four stamp-size engravings are spaced 0.16" apart and each measures 0.765" x 0.885". In script engraving below in two lines, still in red, is: "As Rowland Hill may have watched the progress/of the Penny Black". Then finally, below the sinkage area, in green intaglio engraving is more script: "and a very Happy New Year", followed below this by a script "B H Homan Jr."

In contrast to the enlarged Peckmore version of the Penny Black, the fourth example is an excellent copy of the main features of the original, the size being quite close as well. I have now measured another Penny Black and have figures for the original stamps of 0.74" x 0.88" and 0.74" x 0.885". So this copy is practically the same in the vertical direction and just a bit different in the horizontal. One can only speculate that ten more years of experience and possibly more time for execution has permitted the closer correspondence to the original. The much closer size also helps.

As it will probably not be discernible in the illustration I should add that under the number one engraving at lower left is "Homan Krassa Co., Inc." and at lower right under number four is "H. L. Peckmore".

Whether of course the original Penny Black die was developed in the same fashion is another matter. Normally real white-line engraving would be laid down first and then the portrait fitted in; not the other way around. Of course in this case it is not real white-line engraving—it is instead an imitation of such but very well done even so. In the enlarged photograph we have included Peckmore's third stage to show how it was done—by outlining.

Actually, for the original Penny Black there are enough pieces in existence that the development of such has been recorded in many stages starting with a different rejected die, and even before that a design competition. But the final accepted die can be condensed to roughly four major states as: 1. The engine-turned background in stamp size; 2. central portion cleared for the Queen's head; 3. engraving of the head; 4. corner squares and inscriptions added.

With "Merry Christmas" inscribed on Peckmore's final, no one should mistake this for an essay of the real thing and the letters H and K at the lower corners provide a double check on that. Actually such letters on the original would not have been fictitious as they represent

stamp no. 11 of the 8th horizontal row in the plates of 240 subjects with which the originals were printed.

As to whether Mr. Peckmore actually developed this engraving by the four stages shown can be a question. The head certainly was and I'm satisfied about a direct connection between stages three and four but checking the line work from one to two to three is a more nebulous task and while logically it was so done, still the cleanup work has been so good that the confirming details have not, in general, been noted. Specific details have been found but they've not carried through with sufficient certainty except from no. three to four.

The points of difference from the original that I mentioned in the case of Peckmore's enlarged version have essentially all been taken care of for this more exact version and while, sure, there are necessarily many detailed differences from the original, I still say the final is a remarkable copy.

References:

- Brett, George W., 1981, U.S. 5c & 10c 1847 "Imitations": *Essay-Proof Journal*, v. 38, p. 160-161.
- Robson Lowe Ltd., 1952, *The Encyclopaedia of British Empire Postage Stamps*; vol. 1, Great Britain and the Empire in Europe, 2nd edition: London, England, 450 p.
- Seymour, J. B., 1950, *The Postage Stamps of Great Britain, 1840-1853*, second edition: The Royal Philatelic Society, London, England, 248 p.
- Stanley Gibbons, Ltd., *Specialised Stamp Catalogue*, Great Britain, vol. 1: Queen Victoria, various editions: London, England.

More Peckmore Christmas Cards

The entire decade-long series of Homan Krassa philatelic Christmas cards by H. L. Peckmore has been described for us by Phillip Rochlin for publication in the next issue of the *JOURNAL*. The 1949-50 card described in this issue is only one of the imaginative Peckmore engravings in the series. We regret that our *JOURNAL* cannot afford color reproduction for Mr. Rochlin's forthcoming article because the cards he describes are so very beautiful.

BRM

Peckmore "Specimen Postage" Stamp Addenda

The block of 25 "specimens" illustrated on page 162 of the *JOURNAL* 152 struck a responsive chord with John A. Fox. He tends to confirm the stated speculation that these impressions were made for a letter-writing or stationery kit. While he is unable to locate an article bearing on them, he does have what he believes to be reliable information to the effect that the labels were prepared for the Dennison Manufacturing Company, well-known for its stationery line and stamp hinges. Collectors who choose to pay substantial prices for these "specimens" that may be touted as "essays" should be aware of their probable origins.

Auction Accents



Harmers of London, Sale of Feb. 16-18, 1982.

SOUTH AFRICA

- 1913-24 King's Head issue: 1d. unadopted design, die proof in red on thin glazed card, on sunk card marked "Q" and dated "Oct. 2nd. 12"£900
- 1913-24 King's Head issue; 2½d. die proof of the frame in green with head in blue inserted and touched-in, affixed to card dated "July 8th. 12." and marked "F" and "colours of head and border reversed in design"£1000
- 1923 Harrison Essays, screened imperf. 1d. in six different colors, o.g.£600
- ditto, Gnus 4d. Essay in green and red on unwnkd. wove paper£600
- 1926-27 London Printing 6d. die proof in green and orange on white wove paper with green and orange surrounds£750

Harmers of London, Sale of March 16-18, 1982.

GREAT BRITAIN

- 1840 Rainbow Colour Trials with voided corners and blank letters squares, 1d., six examples in various shades of blue, three on plain paper and three on prussiate paper, small to large margins. Affixed to sheet watermarked 1839 and headed "Fugitive Inks", numbered 1 to 6 and notes regarding the paper alongside each£4200
- 1955 2/6, 5/-, 10/-, £1, imperf. Proofs in issued colours on gummed, watermarked paper, 2mm. margins each affixed to white card and in separate folder.£1550

“The World’s Greatest Stamp Collectors”

by Dr. Stanley Bierman

reviewed by BARBARA R. MUELLER

The World’s Greatest Stamp Collectors, by Stanley M. Bierman, M.D. Frederick Fell Publishers, Inc., 386 Park Ave. S., New York, NY 10016. Hardbound, 296 pages, one color plate. \$17.95.

Readers of the *JOURNAL* are familiar with the byline of Dr. Stanley Bierman. His articles on the provenance of famous proofs are exemplified by his description of the essay-proof collection of George H. Worthington published in No. 153. Earlier he wrote on the “Mystery of the Department of State Cardboard Invert Proofs” in No. 140, Fall 1978, and the “Smithsonian Bequest of Senator Ernest Ackerman” in No. 139, Summer 1978. Shortly after he produced the latter two articles, he wrote a biography of Ferrary as a trial balloon for a projected book length manuscript on the world’s greatest stamp collectors. Unfortunately, through misunderstandings of his purpose, some influential members of the philatelic establishment not only pooh-poohed his efforts but attempted to throw roadblocks in the way of publication in the *JOURNAL*.

Rather than provoke more controversy, Dr. Bierman backed away from the project—publicly at least. But all the while he continued searching the records and compiling more biographies. He finally attained his goal last year with the publication of the book by the Frederick Fell firm. It has since achieved considerable general trade distribution as well as philatelic literature awards.

So now it is time for an assessment of the achievement. Reviews have been mixed. The unfavorable ones generally harp on the selection of the 18 people classified as the “greatest”. Much of this adverse criticism can be turned aside by reading the Preface, where Dr. Bierman states his criteria and parameters. Whether or not one agrees with them, there’s no denying that the people he selected are fascinating from the human interest standpoint, and human interest is all too scarce in philatelic literature.

Because these titans of the hobby usually included preparatory material in their collections, essay-proof enthusiasts can find much of value in this book aside from the entertaining biographical details. The chapters devoted to King George V, the Earl of Crawford, Senator Ackerman, Henry G. Mandel/John Klemann, James A. Petrie, and J.K. Lilly are especially rich in essay-proof interest.

The book has also been faulted as a rehash of previous works such as Charles J. Phillips’ *Stamp Collecting: The King of Hobbies*. True, any author of biographies of long-dead personalities must draw on secondary sources of the past. But in philately, at least, we must remember that many of these sources are scarce or even unobtainable. We “old-timers” of today must also remember that the younger generation is not as conversant with the lore of the past as we are. They must be served, for the tales bear retelling.

And in this retelling, Dr. Bierman has piled fact upon fact; it is evident that he has done his homework. No, not every page is perfect; rarely is every page of this *JOURNAL* perfect! But overall, the Bierman book is a reliable guide for the newcomer curious about the ways the great and storied rarities have been preserved and passed on to us by men of great wealth, especially during the 19th century and the first decades of the 20th.

We live in egalitarian times, so much so that we tend to forget the extent of the wealth of these people and their Saudi Arabian way of casually throwing it around. The sums they spent on stamps seem almost incredible to us today.

If there be any serious fault with this book, in my opinion at least, it is merely stylistic. Dr. Bierman tends to be rococco, even pretentious in expression; he uses old-fashioned Latin mottoes to characterize each of his subjects. Today, sparseness of expression and economy of adjective are the watchwords. The taste-makers flinch at such constructions as “an incredible philatelic act of derrying-do soon unfolded in the career of this cunning swindler” and “Ishmael to the ethical philatelic establishment”, regarding them as elitist. But this is all a matter of individual preference.

There also is overkill in the biography of Colonial Green. One or two anecdotes about his sexual aberrations and bathroom humor would have conveyed the desired message about this side of the man’s personality. Six were not necessary and leave a bad taste.

But overall, this book fills the needs of the intellectually curious collector in an intriguing manner. It also satisfies the scholar with a complete index and copious biographical notes to the text which encourage further exploration. Anyone interested in famous stamps as well as famous collectors should have this book.

Secretary’s Report

by DAVID E. McGUIRE, *Secretary*
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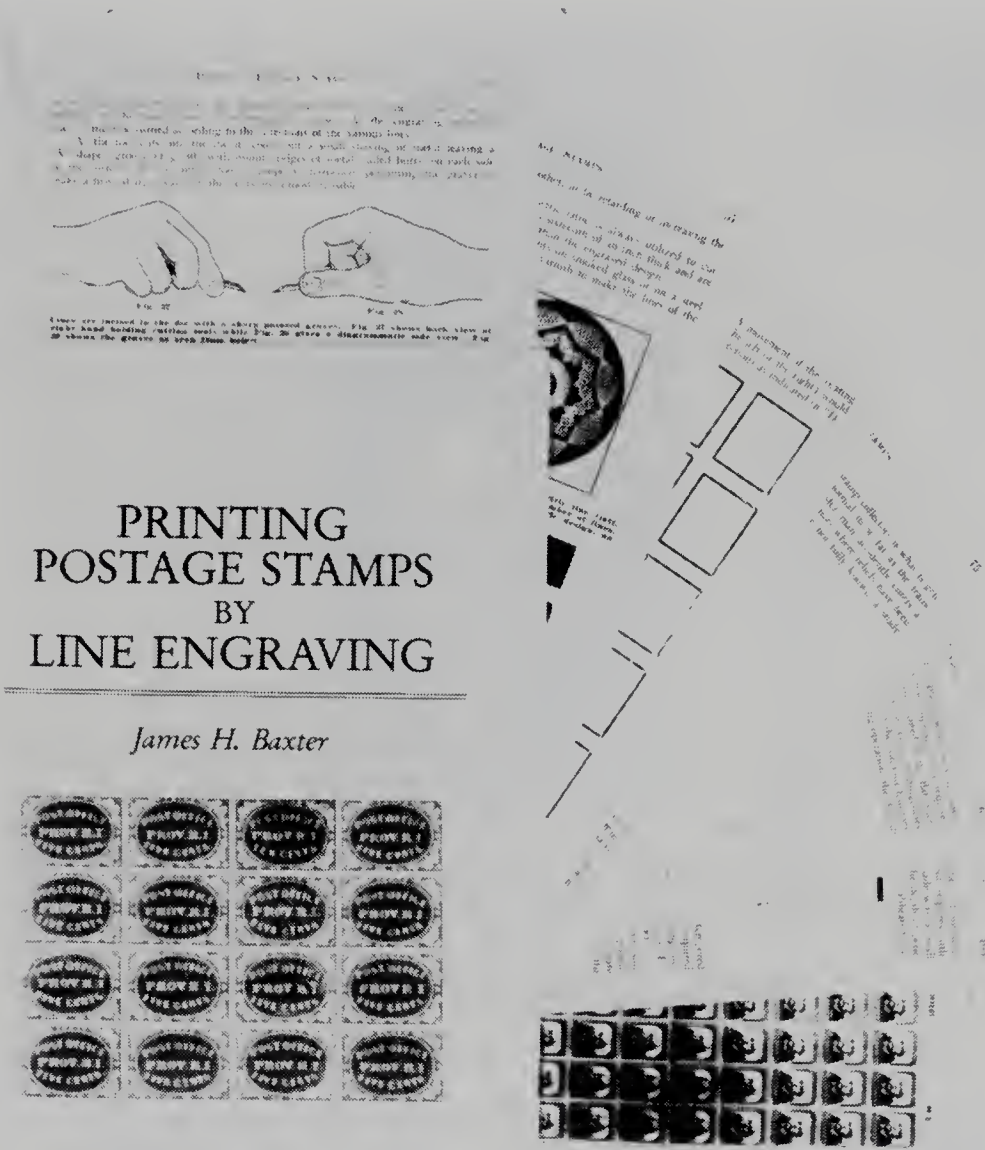
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The work is still considered a standard work by students and philatelists who consult it for the academic details covered concerning recess engraving and printing since the fundamentals of the steel engraving process have changed little in the last four decades.

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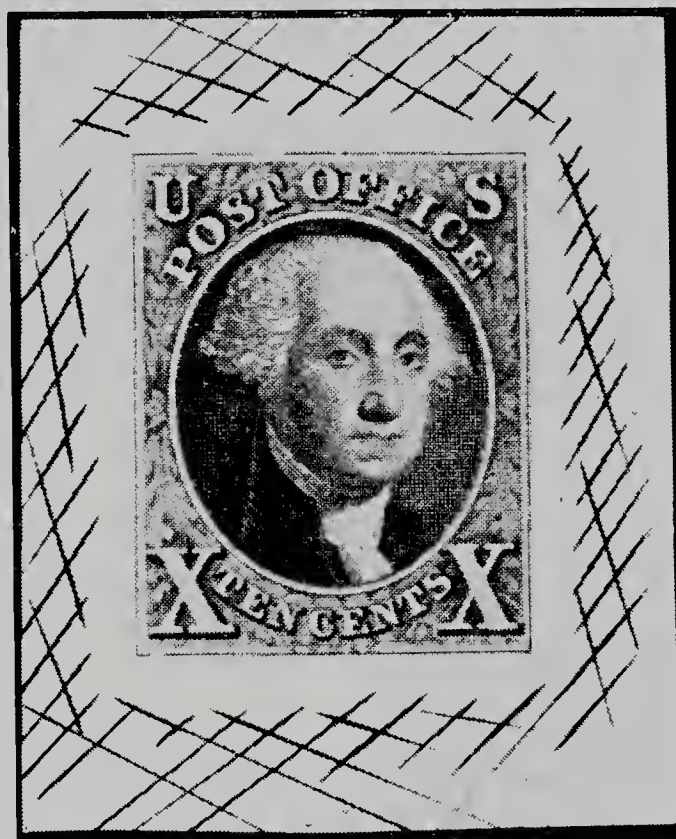
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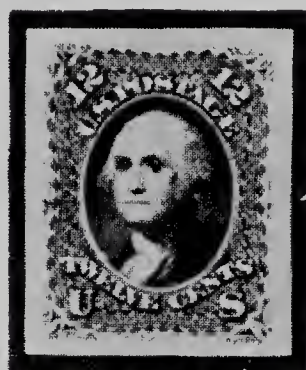
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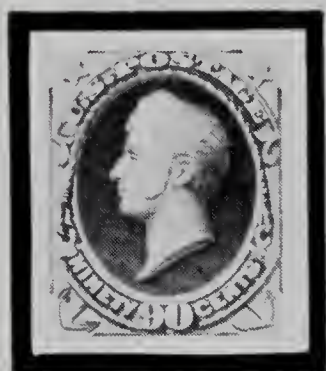
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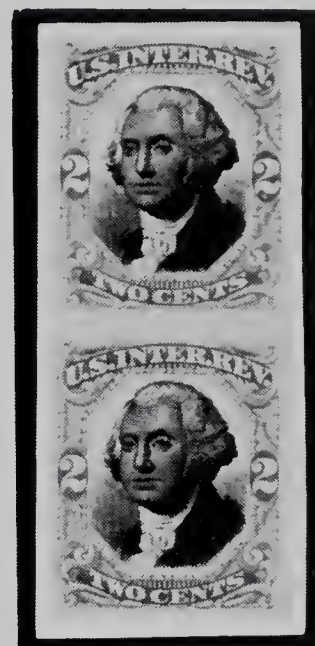
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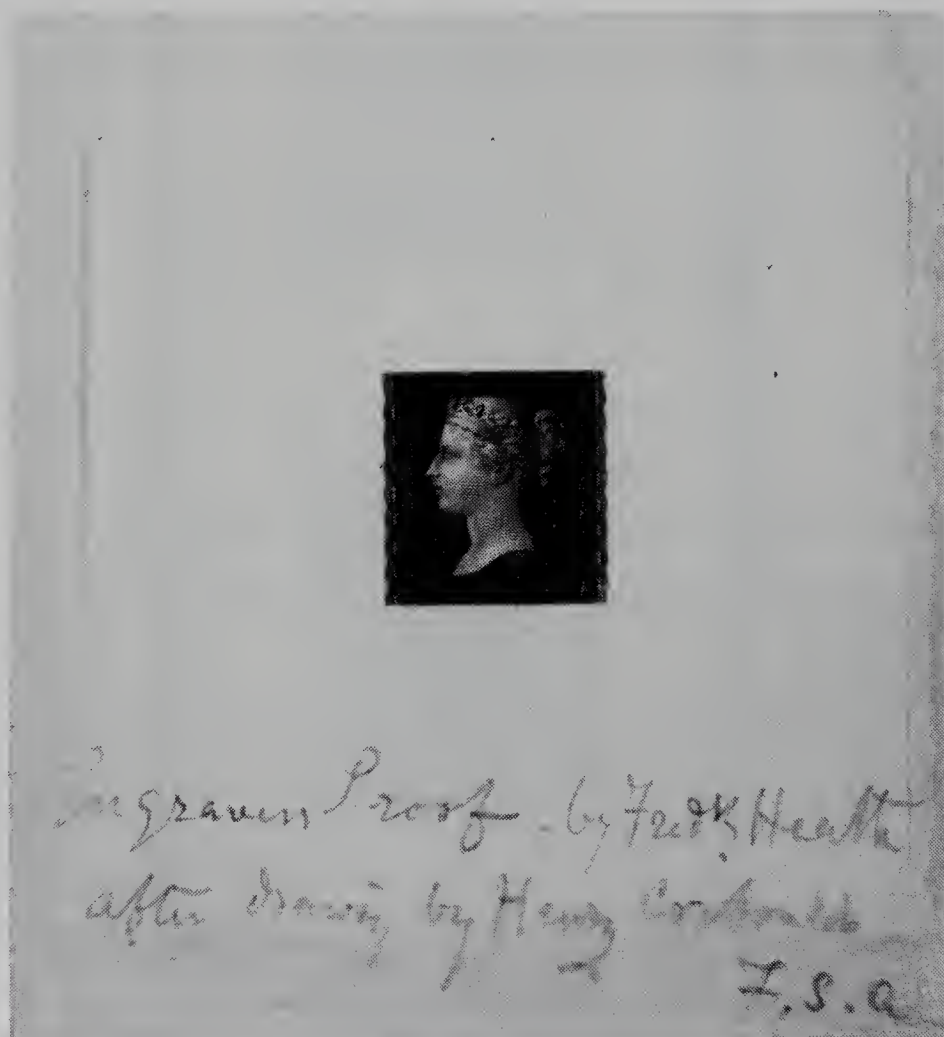
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